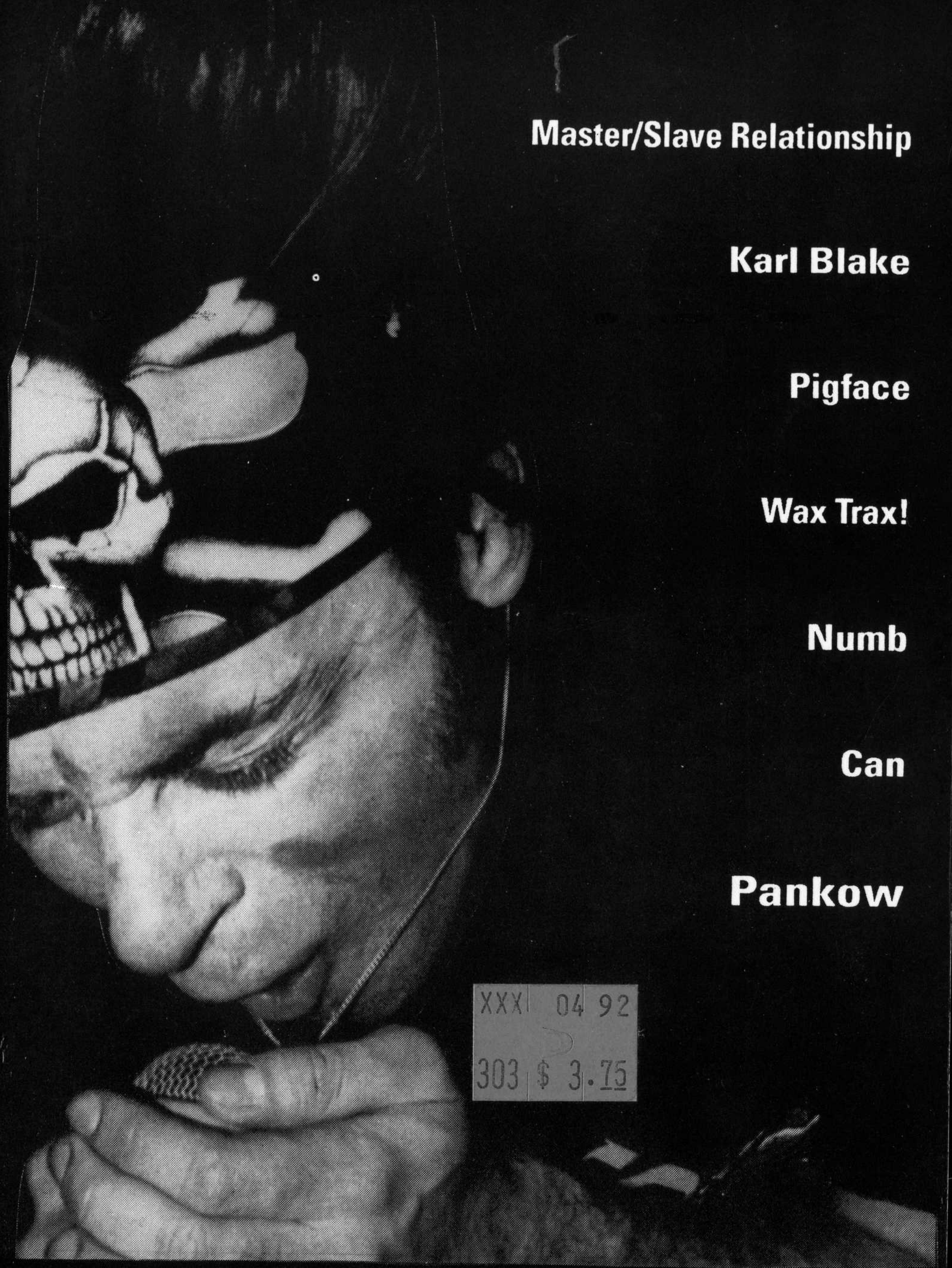
MUSIC FROM THE EMPTY QUARTER

ISSN 0964-542X

4

£1.50



Master/Slave Relationship

Karl Blake

Pigface

Wax Trax!

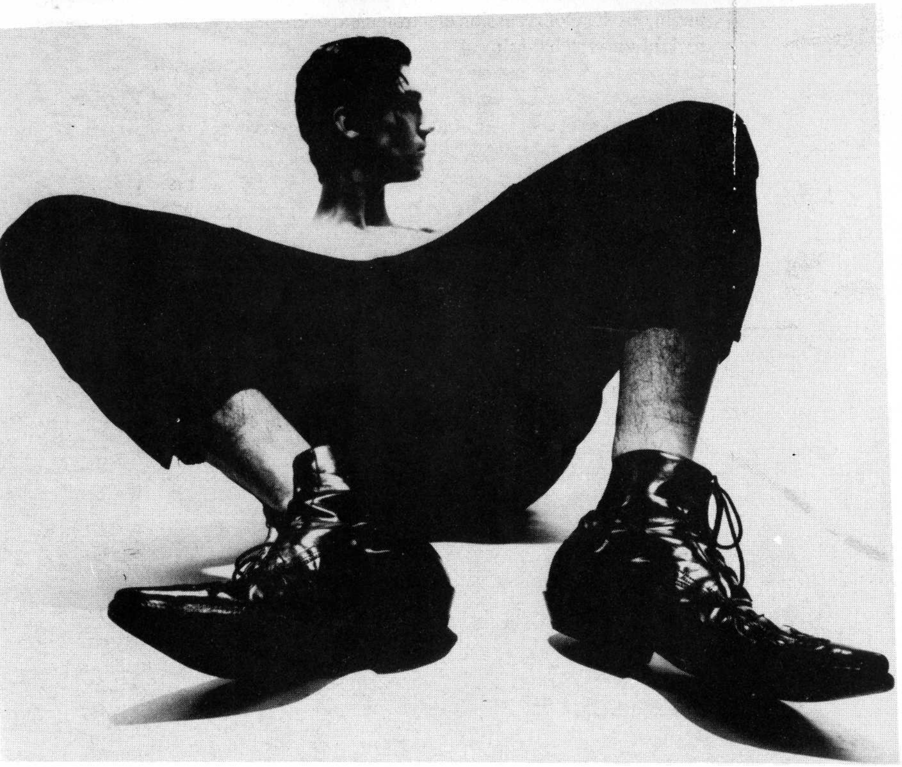
Numb

Can

Pankow

XXX 04 92
303 $ 3.75

PIG



THE EMPTY QUARTER IN CONJUNCTION WITH CONCRETE PRODUCTIONS WHO KINDLY OFFERED THE PRIZES, PROUDLY PRESENT THEIR FIRST FORAY INTO COMPETITION COUNTRY.

UP FOR GRABS, ARE 25 COPIES OF AN ULTRA-LIMITED, ULTRA-COLLECTABLE WHITE LABEL PROMO 12" FROM THE PURVEYOR OF GOOD TASTE, MR. PIG. CONTAINED ON THE SAID VINYL ARE UNAVAILABLE VERSIONS OF BOTH *HELLO HOORAY* AND *SICK CITY*.

SO GO ON, IF YOU WIN ONE YOU'LL BE ABLE TO SHOVE IT INTO THE FACES OF YOUR SO-CALLED FRIENDS WHO DON'T BUY THIS RAG.

ALL WE WANT YOU TO DO IS GIVE US 25 WORDS (OR LESS) AS TO WHY PIG IS THE GROOVIEST MOTHER-FUCKER AROUND IN A SUITABLY HUMOUROUS AND POSSIBLY SICK MANNER. ESSAYS ON THE BACK OF AN OBLIGATORY POSTCARD PLEASE TO THE USUAL T.E.Q. ADDRESS.

GET THOSE DICTIONARIES OUT NOW...

February 1992

ABSTRACT

4

In the course of last year I can honestly say there were many good things to be heard. No, it wasn't just a year of endless reissues. Yes, of course there were some, which gave a whole new lease of life to a lot of unheard music, so in my view the promise intimated came through. The music industry as a whole may be in a bad way, but bands did flourish, labels began to bloom and magazines revealed their opening buds. It has and always will be a struggle, but in this state of recession electronic/experimental music could be seen as rockin' through hard times!

1991 proved a good base for us, the magazine developed from the starkness of Zero, to December's sell-out Number 3. And from our own development, you the readers, have responded in a way unimaginable. Completed questionnaires from the last issue arrived en masse and I'm pleased to be able to reveal that we seem to be travelling on the same wavelengths. All I need to report at the commencement of a new year's assault is that we'll be routed along the same path, with maybe a little expansion here and there.

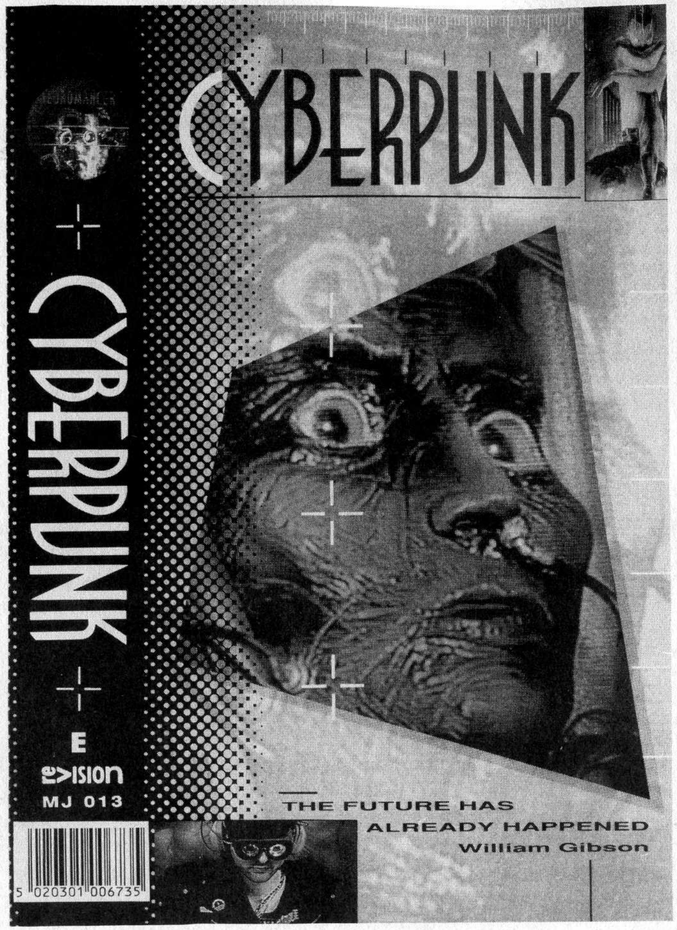
Something which did surprise from your personal charts was the cross-section of music. Pleasing to see it was too, that you're not all stuck in a rut listening to a particular style or grouping of bands. It made life impossible to sort your choices into a 'best of the year' though. Only one record featured on around 30% of charts, your fave and mine Love's Secret Domain by the cuddly Coil! If Knut Bjorheim, John Ries and Derek Buck haven't received your Fifteen Pounds Credit Notes with this issue please let us know.

The Onslaught column was greeted with affection and can now be seen to have grown considerably this time. Spread the word to your grungey pals, this is their chance to be educated by other forms of noise. Another regular, commencing next issue, will be a new printed matter section, hosted by the good Nemesis people. Which, by the way we strongly recommend you contact, they're just starting out, so it's your chance to shape the way they operate. The Empty Quarter will no longer be stocking magazines (unless part of an audio package) as we feel Nemesis who will specialise in the field will be able to fulfil your needs far better than we can.

Our line-up of writers now includes one of the most respected journalists in the major field and it makes me personally very proud to be worthy of Vittore Baroni's attention. His writing will regularly be filling these pages, giving a greater insight of the Italian scene - and there's nowhere better at the moment, believe me. Of course, I'm just as proud of ALL our friends who take time-out to scribe for us. MFTEQ has become quite a collective of people with all manner of input and I sincerely hope our open-ended balance comes across to you, the readers.

Very soon, we'll be announcing our first releases on the T.E.Q. label. With several bands already recording tracks for us, we'll be informing subscribers in the next weeks of finalised material. Others who wish to be in on the plans from the beginning should send an SAE/IRC for information. The initial batch of product will be of a limited nature. Exciting times, we hope you'll stay with us...

Deadhead



REVISION release THE **Cyberpunk** video based on the work of the father of the movement, William Gibson. Examining computer hacking, virtual reality and computer manipulation, this documents statements from the likes of Timothy Leary and the man himself, plus a host of others.

SOL INVICTUS will be making a rare London appearance at a seated venue on April 4th. This acoustic set will have no support and as their are only 100 seats advance tickets must be purchased. To attend, tickets are £6.00 from T. Jeffries, 69 Howarth Road, Abbey Wood, London, SE2 0UL and please enclose SAE.

MASTER/SLAVE RELATIONSHIP's Debbie Jaffe is working on a booklet based around the Being Led Around By The Tongue CD, with previously unused words and images on show. The busy lady is also working on a film soundtrack for **Virtual X**, in which she also appears.

THE GREY AREA have already presented the first two of their monthly events at the Scala cinema. If you haven't heard about them before, well... These shows will feature films, videos (not just music related) from people working in and around the genres we are promoting. Within the themes of SEX, VIOLENCE, TYRANNY, etc. you've missed rare Laibach celluloid, Can soundtrack films and cutting political insight. As time goes by they intend to present live appearances too. And if all that isn't enough you'll find exclusive merchandise there too. The Empty Quarter should have a small stall of material on display as well. At the end of March they'll be issuing a couple of Industrial tapes on CD; **C.V.**'s **1974-76** and **RICHARD H.KIRK**'s **Disposable Half Truths** and if this wasn't enough for you Cabs fans **STEPHEN MALLINDER**'s **Pow Wow Plus** also gets *The Grey Area* treatment.

RECOMMENDED RECORDS the base for some of the UK's strongest experimental/avant-garde for too many years than I care to remember have changed their name. Now called **These Records**..., just doesn't have the same ring does it?

SEVERED HEADS are mutating into **COKLACOMA**. A new project with an album **Coklopop** in the wings. Under their normal guise they'll issue a new single Twister and an album Succour sometime soon on *Nettwerk*.

LES DISQUES DU SOLEIL ET DE L'ACIER is a new label from France who not only have a long name, but also a couple of stunning releases. Both on CD and both of which also come as a limited digipak, there's **The Story Of Electricity** by **SPRUNG AUS DEN WOLKEN** and a classic reissue of Conny Plank, Holger Czukay and Jaki Liebezeit's **PHEW** project. Originally released in a small run in Japan any self-respecting lover of Can (or any kind of electro fan for that matter) should own this.

CURRENT 93 and **NURSE WITH WOUND** both release albums on the same date with the same title. On March 5th marking the birthday of David Tibet, **Thunder Perfect Mind** will be out as a DLP and CD by **C93** and a single CD by **NWW**. We're told that the Nurse two-tracker is their most accessible yet. Hmmm. At the same time you'll be able to catch **NWW**'s **Alien** on *World Serpent Seven*'s limited etched series.

SOYO PRODUCTIONS have released three stunning collections of poetry. Packaged in hand painted wooden boxes, containing a CD and perfect bound book, they really are beautiful items. ANNE WALDMAN Live, **LYDIA LUNCH** P.O.W. and **RICHARD HELL** Across The Years complete the set and are all limited editions of 500.

ORDO EQUITUM SOLIS our tip for greater things are touring Germany and Holland in April. We strongly advise you to see them. Their label who *Music Maxima Magnetica* are planning to release another **OES** album in the summer, but before then a mini-CD of new material by the Japanese percussionists **VASILISK** should be out in April and **RAKSHA MANSHAM**'s *Phyidor* CD.

LADD-FRITH in America are putting together **Objekt 5**. Another of their series of CD compilations, they're looking for contributors right this very minute.

SHOCK HEADED PETERS long awaited new album is now scheduled for April (ahead of the solo **Paper Thin Religion** CD), expect Karl's best Black Sabbath!

GRIM HUMOUR are putting together a book which will encompass a large part of the noise genre. Expect a perfect bound **Adverse Effect** later in the year, with pieces on the likes of Coil, Controlled Bleeding, Godflesh, Steve Albini, etc. Meanwhile the second of their second volume of the magazine itself is out pretty soon and attached for the lucky few will be a **HEADBUTT/SWEET TOOTH** 7"

FRONTLINE ASSEMBLY after unveiling their **INTERMIX** project have finished the new F.A. album for Third Mind. Entitled **Tactical Neural Implant**, its eight tracks are set to be aired in May. Expect a flurry of press activity at that time.

CHARNEL HOUSE will satisfy all lovers of Japanese noise very soon with their **Dead Tech 3** compilation of unknown bands from the land of Nikon.

THE COPYRIGHT VIOLATION SQUAD may have some dubious ideas, but will copy the sadly banned U2 single by Negativland for anyone who sends them a blank C30 cassette. Address is PO Box 162, Oakdale, Iowa 52319, USA and they are absolutely NOTHING whatsoever to do with us!

HOH has won an oscar nomination for his soundtrack to the Icelandic film **Children Of Nature**. And before all the majors step in *World Serpent* will release a limited CD of the material. And whilst on the subject of the good Serpent people there are plans afoot to put out performances from the Final Academy in Manchester by **WILLIAM BURROUGHS** and **GYSIN** of previously unreleased material on CD

THE NOCTURNAL EMISSIONS have not only unveiled their new video collection - a thirty minute extravaganza entitled **Transmission One** - but are also putting together another in their series of expensive vinyl albums. **Immortality Now** will be a 200 copy numbered affair and the band promise it will not be released on any format in the future. And in their tradition of bombardment **Mouth Of Babes** has just been released on *Soleilmoon* as a limited run with/without nappy, and **Viral Shedding** is just around the corner on *Dark Vinyl*.

BLACKHOUSE have just signed a deal with *Minus Habens* who will reissue their long out-of-print back catalogue LP's on CD. First up to appear will be **Pro-Life**, but have no definite date as yet.

ANCKARSTROM in Sweden are putting together a 10 CD box set of material by **THE HAFLER TRIO**, **JOHN DUNCAN**, **ARCANE DEVICE** and **WHITE STAINS** amongst others. These albums are also available separately.

COIL's long-awaited CD of remixes and unreleased material should be with you all soon. This is their mail order only limited edition of 2000 called **Stolen And Contaminated** which has been mentioned as far back as 1986!

DEVOTION, part of *Music For Nations* have picked up a large proportion of the *Wax Trax* back catalogue and will be releasing material steadily over the coming months.

CONTROLLED BLEEDING have now signed to *Third Mind* and will be releasing a new album of electro-dance material early summer

THE HAFLER TRIO are issuing a book through *Touch* with around 100 pages of McKenzie, intriguingly entitled **Plucking Feathers From A Dead Frog**, along with the second in their trilogy which commenced with last year's Masterbatorium, **Fuck** is again CD only. For those with too curious an enquiring mind the label has made available the debut vocal performance of Andrew McKenzie on the single by **FLESH My Boy Lollipop**. This record originally released over ten years ago has Andrew at a tender age singing the Millie classic.

ZABRISKIE POINT is a new U.S. label who've just announced their debut couple of releases. First up is a CD **SFO** by **HANDS TO**, whose material is meant to affect the central nervous system and following that will be the highly demanded **MB** reissue **Aktivat** in a very limited run of vinyl.

GENESIS P'ORRIDGE had his houses in Brighton and London raided by officers of the law this month, riding on the back of a scare-monger wave of press against so-called Satanic Ritual Abuse. With a half-hour long T.V. program being aired on Channel 4 presenting the views of a certain person (who shall remain nameless, as we have no intention of giving the man any further publicity) who just so happens had his book published on the subject the very next day! Evidence of a so-called orgy of S & M and induced abortion (which incidently the gynaecologist consulted for the programme actually said wasn't an abortion taking place) were shown from a video made by T.O.P.Y. back in the early eighties. Seems funny that all this is raked up now just as 'this person' aims to make a small fortune from his written fiction. We do not need fundamentalists pushing their ideals down our throats here thank you very much, what CONSENTING adults do in the privacy of their own homes is totally up to them. What shocked me was there was no mention of the occurences in the major music press, perhaps a little too political for you these days, huh? Good luck to Gen in his ensuing court case.

PSYCHEDELIC ELECTRONICS
DINO OON / KONRAD KRAFT
Environmental Studies
A JOURNEY THROUGH ACOUSTIC REALITIES
SDV 025 CD

new on SDV new on

SYNTHETIC SYMPHONIES
· TYPE NON ·
Phantasmogoria
GET LOST IN THESE CORRIDORS
SDV 026 CD

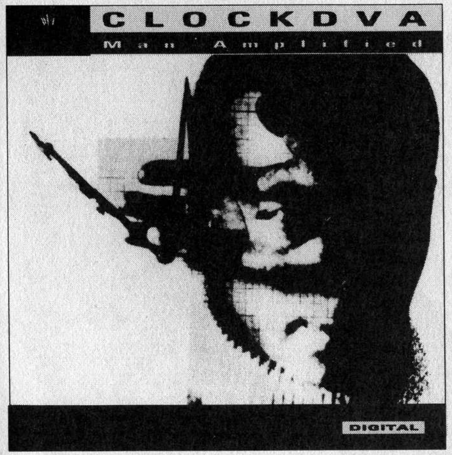
SDV-TONTRÄGER ZIMMERSTRAßE 5 4000 DÜSSELDORF/GERMANY

THE MINDS' EYE GUIDE TO WHAT'S OUT AND WHAT'S COMING OUT...

A SPLIT SECOND Flesh & Fire 1991 Remixes CD (Antler Subway)
ACID HORSE No Name No Slogan CD/12" (Devotion) Reissue
A.G. GEIGE Raabe? CD (Zensor)
BARRY ADAMSON Soul Murder CD/LP (Mute)
AIN SOPH Ars Regia Ltd CD (Nekrophile/Staalplaat)
AMK1990/GUM Assemblage Ltd 7" (Korm Plastics)
AND ONE Techno Man CD/12" (Machinery)
THE ANTI GROUP Broadcast Test 12" (Contempo)
Teste Tones CD (Soleilmoon)
PETER APPLETON/RICHARD LEAKE Devices & Desires CASS (Soundimage)
ARCANE DEVICE Also Sprach Zarathustra CD (Anckarstrom)
ATTRITION Something In My Eye CD/12" (Contempo) Remixed from latest album
BABY FORD Fetish CD/12" (Transglobal)
EMIL BEAULIEAU/MERZBOW Chicago Performance LP (RRR)
BEEQUEEN Nouen Ltd 7" Flexi (Korm Plastics) Plays at 78rpm!
BLACK TAPE FOR A BLUE GIRL/VIDNA OBMANA
Of Silent Crossings CD (Projekt) Collaborative ambience
BLUE ANGER Forbidden Rhythm 12" (Future Art Prod)
BLUE EYED CHRIST Catch My Fall CD/12" (KK)
BOMB EVERYTHING Fountainhead CD/12" (Devotion)
BORGHESIA Dreamers In Colour CD/LP (PIAS)
BRUME No Thing CD (Staalplaat)
CABARET VOLTAIRE 1974-76 CD (Mute's The Grey Area)
CAMBERWELL NOW Ghost Trade/Green Fingers/Merdians CD (RecRec)
CASSANDRA COMPLEX War Against Sleep CD/LP (PIAS)
CAT RAPES DOG TBA CD/LP (KK)
NICK CAVE & BAD SEEDS Henry's Dream CD/LP (Mute)
CHAR-BROILED Summer Assault CASS (BTT)
CHRIS & COSEY Passion Ltd 7" Etched (World Serpent)
DAVE CLARK/WALTER DRAKE Thought Climatology CD (Environmental)
COIL Stolen & Contaminated Ltd CD (Threshold House)
CLOCK DVA The Act CD/12"(Contmpo) Reissue
Advantage CD/LP (Contempo) Reissue
Buried Dreams CD/LP (Contempo) Reissue
The Hacker CD/12"(Contempo) Reissue
Hacker (Hacked) CD/12" (Contempo) Reissue
Man Amplified CD/LP Latest studio album
Soundmirror CD/12"(Contempo) Reissue
Transitional Voices CD/LP (Contempo) Reissue
CHARLIE COLLINS & JOHN JASNOCH Dynamite CASS (BTT)
CONTROLLED BLEEDING Golgotha CD (Staalplaat) Five new pieces of ambient style
CRASH WORSHIP Espontaneo CD (Charnel House)
HELIOS CREED Lactating Purple CD/LP (Amphetamine Reptile)
CROWFORCE Don't Look Down CD/12" (Devotion)
TBA CD (Devotion)
CULTIVATED BIMBO Configuration 1 & 2 CD/LP (Energy Rekords)
CURRENT 93 Nature Unveiled CD (Durtro) Reissue
Thunder Perfect Mind DLP/CD (Durtro)
DARK STAR No Sign Of Intelligent Life CASS
DEAD C Hell Is Now Love 7" (Siltbreeze)
Power 7" (Forced Exposure)
DELERIUM Spiritual Archives CD (Dossier)
DET WIEHL Undersewer 55 Ltd CD (Staalplaat)
DIE FORM Savage Logic 12" (Parade Amoureuse)
Sombre Printemps CD/LP (Tuesday)
DIGITAL POODLE Soul Crush CD (DOVe)
DIVE Final Report CD/LP (Minus Habens) Debut from Klinik man Dirk Ivens
DOC WAR MIRRAN Don't Mention The Wor Ltd 7" (Korm Plastics)
DOUBTING THOMAS The Infidel CD (Third Mind) UK/European issue of Wax Trax album
ROGER DOYLE/OPERATING THEATRE Ozzo No CD (Dom Bartwuchs/Artware Audio)
Thalia CD (Dom Bartwuchs/Artware Audio)
DRORFEILER The Celestial Fire CD (Anckarstrom)
DSIP CASS (SPH)
JOHN DUNCAN River Of Flames CD (Anckarstrom)
EDEN Gateway To The Mysteries CD (Third Mind)
ELEGANT MACHINERY Degraded Faces CD/LP (Energy Rekords)
ESPLENDOR GEOMETRICO Sheikh Aljama CD (Daft)
THE ETERNAL AFFLICT Luminographic Agony CD (Glasnost)
EXCESSIVE FORCE Conquer Your House CD (Wax Trax) KMFDM/TKK collaboration
FRED FRITH Step Across The Border VIDEO (RecRec)
PETER FROHMADER 3rd Milleniums Choice Vol 1 CD (Nekropolis)
FRED GIANELLI Fred CD/LP (Wax Trax) PTV member's solo
Rosebud CD/12"(Wax Trax)
DIAMANDA GALAS The Singer CD/LP (Mute) She'll be performing live in the UK April or May
THE GIBSON BROS Emulsified 7" (Siltbreeze)
GUNSHOT Clear From Present Danger 12" (Vinyl Solution)
THE HAFLER TRIO Fuck CD (Touch)
Into Out Of CD (Staalplaat)
Play The Hafler Trio CD (Anckarstrom)
Plucking Feathers From A Dead Frog BOOK (Touch)
HANDS TO SFO CD (Zabriskie Point)
HAT SHOES Differently Desperate CD (RecRec) Line-up includes Charles Hayward and Tom Cora
RICHARD HELL Across The Years CD/BOOK (Soyo Prod) Poetry material presented in lavish wooden box
HIJOKAIDAN/TRANCE/ALLEGORY CHAPEL Ltd 7" (Charnel House)
HNAS Musik Fur Schuhgeschafte CD (Dragnet) The band's first on CD and all new material too
HOLGER HILLER Demixed CD/LP (Mute)
HUM PROJIMO Ca Se Guerit CD (Glasnost)
HYBRIDS Ritual Should Be Kept Alive Pt 1 CD (3RIOART)
Ritual Should Be Kept Alive Pt 2 CD (Dark Vinyl)
IF BWANA XTSW R.ISMV.1 CD (Anckarstrom)
INSIDE TREATMENT Underneath My Purple Shades CD/LP (Energy Rekords)
IN SLAUGHTER NATIVES Enter Now The World CD (Staalplaat)
INTERMIX Dream On 12" (Third Mind) Latest Bill Leeb/Rhys Fulber incarnation
Intermix CD/LP (Third Mind)
JFK Sexodus Ltd 7" (Fourth Dimension) Skullflower offshoot
JOUISSANCE Sunlight Penetrates The Crown CD (Minus Habens)
KARKOWSKI Uexkull CD (Anckarstrom)
RICHARD H. KIRK Disposable Half Truths CD (Mute's The Grey Area)
KMFDM Money 12" (Transglobal) First for new label
Vogue CD/LP (Transglobal)
KODE IV Hollywood Insane CD/LP (KK)
THOMAS KONER Teimo CD (Barooni)
KRANK Chaos CD (Dark Vinyl) Contrary to popular belief, Tibet would like to state he had VERY little input on this
LAIBACH Kapital CD/LP (Mute) New studio
LASHTAL Thoum Aesh Neith Ltd CD (Nekrophile/Staalplaat) First and last release
LEAD INTO GOLD Age Of Reason CD (Devotion)
LE SYNDICAT Macisto Fuzztanz CD (Staalplaat)
LIMBO Vox Insana LP (Dune)
LUSTMORD Heresy CD (Staalplaat) Resissue)
TBA CD (Side Effects) New album
LYDIA LUNCH P.O.W. CD/BOOK (Soyo Prod) Live performance of poetry in Holland in lavish wooden box
MAEROR TRI Subliminal Forces CASS (Tonspur)
STEPHEN MALLINDER Pow Wow Plus CD (Mute's The Grey Area)
MASTER/SLAVE RELATIONSHIP A New Explanation For Decadence CD (Dragnet)
MSR A To Z VIDEO (MSR)
MB Aktivat LP (Zabriskie Point) V.Ltd Reissue of Italian LP
MENTALIO & THE FIXER No Rest For The Wicked LP (Simbiose)
MINISTRY Jesus Built My Hot-Rod CD/12" (Sire)
MOISTEN BEFORE USE Thud CASS (Fragment)
MTT/RAMLEH Paid In Full/Crystal Revenge Split LP (Minus Habens)
MURDER INC TBA CD (Devotion) Killing Joke remnants
MUSLIMGAUZE Bhutto CDS (Extreme)
NAGAMATZU Igniting The Corpse CASS (Motorcade)
THE NEON JUDGEMENT Are You Real CD/LP (PIAS)
NITRO SNAPPERS (Smersh & Dimthings collaboration) CASS (Atlas King)

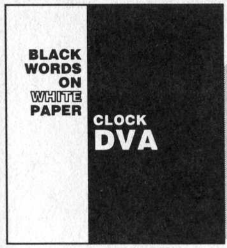
HERMANN NITSCH Musik Der 80 Aktion CD (Dom America) Infamous performance artist
NITZER EBB Ascend CD/12"/7" (Mute)
NOCTURNAL EMISSIONS Mouth Of Babes CD (Soleilmoon)
Transmission One VIDEO (Earthly Delights)
Viral Shedding CD (Dark Vinyl)
NON Easy Listening For Iron Youth CD (Mute) The man's 'best of' in this guise. Dig the sleeve notes!
NURSE WITH WOUND Alien 7" Ltd Etched (World Serpent Seven)
Homotopy To Marie CD (United Dairies) Much called for reissue
Thunder Perfect Mind CD (United Dairies)
1000 HOMO DJ'S Supernaut 12" CD (Devotion) Reissue of both two singles
OOMPH! Der Neue Gott CD/12" (Machinery)
OPERATION MIND CONTROL Receiver Generation CASS (Chainsaw)
ORBITAL Mutations 2x12"/CD (FFRR) Two separate twelves of album remixes and a CD of four of them.
ORGANUM & THE NEW BLOCKADERS Wrack 12" (Dom) Ltd clear vinyl
JIM O'ROURKE Temper CD (Extreme)
OUT OUT Pepperbox Muzzle LP (Axis)
PAGE Page CD/LP (Energy Rekords)
PANKOW Stupidity CD/12" (Contempo)
Walpurgisnacht CD/12" (Contempo)
PBK Domineer/Asesino/Retro 3LP Box Set (RRR)
PHAUSS Nya Sverige CD (Anckarstrom)
PHEW Phew CD (DSA) Ltd number in Digipak
PIG A Stroll In The Pork CD (Concrete Prod) The Hello Hooray single now mutated into a mini-CD
GENESIS P'ORRIDGE & STAN BINGO What's History CD (Nekrophile/Staalplaat) Reissue of long-gone cassette
POUPPEE FABRIKK Portent CD/LP (Energy Rekords)
PRODUCERS FOR BOB Bob's Media Ecology CD (DOVe)
PRO-GRESS Drive 12" (DEF)
PSYCHE Daydream Avenue CD/LP (SPV)
PSYCHIC TV The L.A. Connection CD (Wax Trax) Gen's new acid-house excursions
PSYCHICK WARRIORS OV GAIA Ov Sacred Grooves And Biospheres (KK)
PTP Rubber Gloves Seduction CD/12" (Devotion) Reissue
PURE MOTORISED INSTINCT Between Intimacy And Elsewhere CASS (Motorcade)
PURITANS TBA CASS (Chainsaw)
R!!!S!!! Lake LP (No Fans)
RADICAL ROB Monkey Wah 12" (R & S)
RANDY GRIEF Alice In Wonderland Pt 2 (Staalplaat)
RAKSHA MANSHAM Phyidor CD (MMM)
RAVESIGNAL III Horsepower 12" (R & S)
RECOIL Bloodline CD/LP (Mute)
Faith Healer CD/12" (Mute) Yes, it is the Foetus song, with Douglas of Ebb on vocals
REPTILICUS TBA CDS (World Serpent)
REVOLTING COCKS Beers, Steers & Queers CD/12" & CD (Devotion) Reissues
Big Sexy Land CD (Devotion) Reissue
You Goddam Son Of A Bitch CD (Devotion) Reissue
RUDOLPH GREY Mask Of Light LP (New Alliance)
SANITY PLEXUS Infidelity LP (Phoenix Tree)
SCRATCH ACID The Perfect Gift 12" (Touch & Go)
SEVERED HEADS Retread CD/LP (Nettwerk) Remix album
SHEEP ON DRUGS Catch 22 12" (Transglobal)
SHOCK HEADED PETERS TBA CD (Pro Evil Pro Devil)
SIGILLUM S Autosymbolistick Configuration VIDEO (Minus Habens)
Bedscanner Philosophy CD (Minus Habens) Reworking of debut vinyl
SKINNY PUPPY Inquisition CDEP (Nettwerk)
Last Rites CD
SLACK JAW Oh God-Convulsion CASS (Slackjaw)
SLOPPY WRENCHBODY Even In Hell CD/LP (KK)
Obstacle CD/12" (KK)
SMERSH Emmanuelle Goes To Bangkok CASS (Atlas King)
Vacation Bible School CASS (Atlas King)
SMOG Floating 7" (Drag City)
SMOG/SUCKDOG I'm Going To Be Married 7"
SNOG Corporate Slave CD/12" (Machinery)
SOMEWHERE IN EUROPE Liturgy Of Anguish CASS (These Silences)
SONS OF GOD Mission CD (Anckarstrom)
SPLINTERED Link Ltd 7" (Dying Earth)
SPRUNG AUS DEN WOLKEN Story Of Electricity CD (DSA) Ltd number in Digipak
STEREOTAXIC DEVICE 100 Per Day Extinct CD/LP (KK)
STRAFE FUR REBELLION CD (Touch) At last!
SWAMP TERRORISTS Grow-Speed-Injection CD/LP (Machinery)
Rebuff! CD/12" (Machinery)
SWANS Body To Body, Job To Job CD/LP (Young God) Early unreleased tracks
Love Of Life CD/LP (Young God)
THE TAPE BEATLES Music With Sound CD (DOVe) Innovative sampler users and abusers
TERMINAL CHEESECAKE Unhealing Wound Ltd Etched 7" (World Serpent Seven)
TERMINAL POWER COMPANY The Hunger The Heat CD/12" (Situation 2)
TBA CD/LP (Situation 2)
ASMUS TIETCHENS Raum 318 CASS (E'Ostrate)
Seuchengebiete 2 CD (Syrenia) First on new label, part of MMM
TONE DOGS Early Middle Years CD (Soleilmoon) Band now split
JOHN TRUBEE & THE JANITORS OF AMERICA World Of Flying Pigs CASS (Ladd-Frith)
TUU TBA CD (SDV)
TYPE NON Phantasmagoria CD (SDV)
ULTRAMARINE Every Man And Woman Is A Star CD (Brainiak)
UNKNOWNMIX Domina Dea CD/LP (RecRec)
VARIOUS A Bead To A Small Mouth CD (Barooni) Reissue of Ltd LP with GRAEME REVELL, NWW, MOTHER TONGUE & ZOVIET FRANCE
VARIOUS Als Die Partisanen Kamen CD (Zensor) Early NEUBAUTEN, MDK, DIE HAUT, etc.
VARIOUS Beast 666 & The Archangels Of Sex CD (Nekrophile) SLEEP CHAMBER, HUNTING LODGE, etc.
VARIOUS Best Of Chainsaw CASS (Chainsaw)
VARIOUS Bizarre 1 CASS (The Clock Strikes) ATTRITION, VFT, STRESS, etc
VARIOUS Cybernetic Biodread CD (Simbiose) DIVE, NUMB, SIRIUS B, etc.
VARIOUS Death Of Vinyl CD (DOVe) ZONE, VAILISK, DIGITAL POODLE, etc.
VARIOUS Dedication Ltd LP (Freudwerk/Artware Audio)
VARIOUS Electronic Beats From The North CD (Energy Rekords) POUPEE FABRIKK, CULTIVATED BIMBO, INSIDE TREATMENT, etc.
VARIOUS Electronic Body Music Another World Part 3 CD (Antler Subway) A SPLIT SECOND, KLINIK, NOISE UNIT, VOMITO NEGRO, etc.
VARIOUS I Hear The Devil Calling Me 7" (Drag City)
VARIOUS Perpetual State Of Oracular Dream LP (Anomalous) TIETCHENS, CRASH WORSHIP, HATERS, MIMIR, etc.
VARIOUS Project 91 CD (Concrete Prod) Based around the Project 1 LP, plus new material BOYD RICE, ANTI GROUP, Z'EV, etc.
VARIOUS Realidade Virtual LP (Fast Forward - Portugal) SFR, SIE, ZONE, PORNOSECT, etc.
VARIOUS Sounds From Hands CD (Minus Habens) BLACKHOUSE, SKULLFLOWER, RAMLEH, TIETCHENS, M/SR, etc.
VARIOUS Spreading The Virus CD Anti-censorship copilation with GOD, FUDGE TUNNEL, TECHNO-ANIMAL, CONTROLLED BLEEDING, etc
VARIOUS Stimme Des Volkes CD (SDV) B.QUALK, MYNOX LAYH, HUMAN FLESH, etc.
VASILISK TBA CD (MMM)
VARIOUS Wakened By Silence 2xCASS (Charnel House) Box Set of San Francisco bands M/SR, THE HATERS, TRANCE, ALLEGORY CHAPEL, etc.
VERMONSTER Instinctively Human LP (Twisted Village)
WAKE FORD & STAPLETON Revenge Of Selfish Shellfish CD (Tursa) Playful Sol/NWW collaboration
ANNE WALDMAN Live In Amsterdam CD (Soyo Prod) Beat poetry presented in lavish wooden box
GREGORY WHITEHEAD Vicekopf 7" (RRR)
WHITE STAINS The Somewhat Lost Horizons CD (Anckastrom)
WMTID Pale Saint CD/LP (DOR)
WMTID/SON OF SAM TBA (TEQ)
X10 featuring TEC TRANCE CD (Antler Subway)
THE YOUNG GODS Skinflower CD/12" (PIAS)
T.V. Sky CD/LP (PIAS)

CLOCK DVA

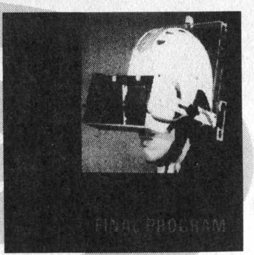


CLOCK DVA
man-amplified
conte 182 LP/CD/MC/DAT

There is a real possibility that we may one day be able to design a machine that is more intelligent than ourselves. There are all sort of biological limitations on our own intellectual capacity, ranging from the limited number of computing elements we have available in our craniums to the limited span of human life and the slow rate at which incoming data can be accepted. There is no reason to suppose that such stringent limitations will apply to computers of the future. it will be much easier for computers to bootstrap themselves on the experience of previous computer than it is for man to benefit from the knowledge acquired by his predecessor. Moreover, if we can design a machine more intelligent than ourselves, then a fortiori that machine will be able to design one more intelligent itself. Dr. Marvin Minsky of M.I.T. has predicted: "As the machine improves we shall begin to see all the phenomena associated with the terms 'consciousness', 'intuition' and 'intelligence'. It is hard to say how close we are to this threshold, but once it is crossed the world will not be the same; it is unreasonable to think that machines could become nearly as intelligent as we are and then stop, or to suppose that we will always be able to compete with them in wit and wisdom. Whether or not we could retain some sort of control of the machines, assuming that we would want to, the nature of intellectually superior entities. But perhaps the most portentous implication in the evolving symbiosis of the human bio-computer and his electronic brainchild was voiced by Dr. Irving John Good of Trinity College, Oxford, in his prophetic statement: "The first ultra-intelligent machine is the last invention that man need make".


BLACK WORDS ON WHITE PAPER
CLOCK DVA

CLOCK DVA
BLACK WORDS ON WHITE PAPER
60 pages book containing the lyrics of all CLOCK DVA's records, two Adi Newton's short stories, archive and rare photos and discography covering the 14 years of CLOCK DVA's activity. The book will also include a 2 Tracks 7" or a 4 tracks 5" CD with unreleased material dating back to 1978.



CLOCK DVA
FINAL PROGRAM
conte 173 12"/CDS

CONTEMPO INTERNATIONAL
CORSO DE' TINTORI 6
50122 FIRENZE
TEL. 055 234.5777
FAX 055 234.5888

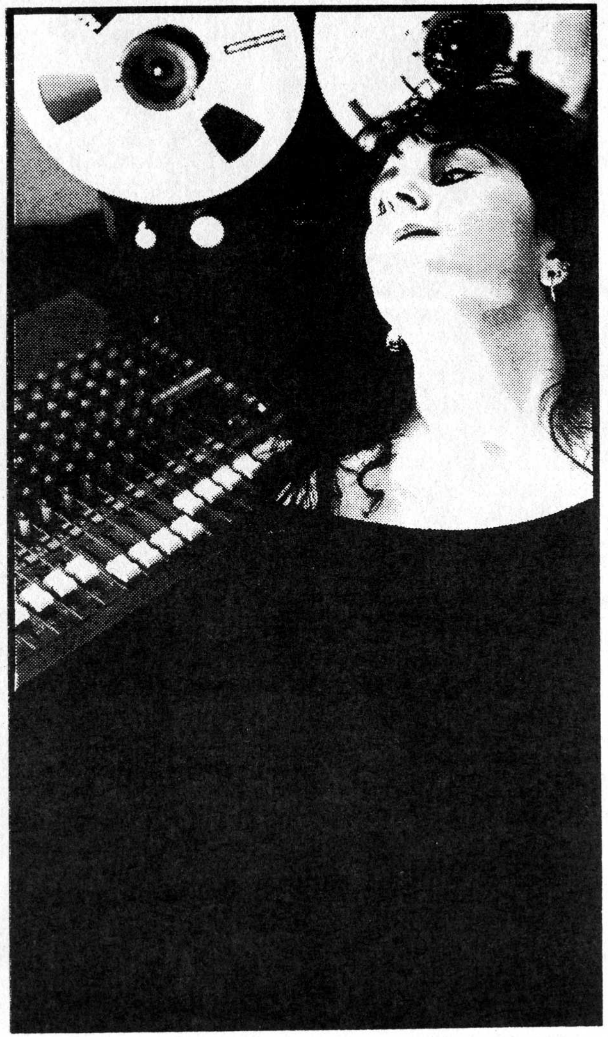
DISTRIBUTED BY REVOLVER

CONTEMPO

THE WORLD OF MASTER/SLAVE RELATIONSHIP

DEBBIE JAFFE interviewed by MASON JONES

From the early days of the Cause & Effect cassette label to the current CD releases of Master/Slave Relationship, Debbie Jaffe has been a notable presence in the underground music world. After the first vinyl release from M/SR, This Lubricious Love (released by RRRecords), there was a brief lull in activity while relocating to San Francisco. Last year, that lull was broken by the release of the Being Led Around By The Tongue CD. Coming soon are a number of other releases: This Lubricious Love is being reissued on Cd with additional tracks; Staalplaat is releasing a "Best of" CD and a CD of new material is in the works from Dragnet Records in Germany. Further work is planned, but Debbie Jaffe found some time for a conversation with Mason Jones from Charnel House Productions in San Francisco.



Let's talk about the planned Dragnet CD. When you were recording it, did you have any particular theme in mind?

I guess I just wanted to do something totally different. It probably will get me in trouble. People want to hear the same thing; they especially want to hear something that sounds like the Being Led Around CD, it seems. I just don't think people will know what to make of the new material. Because it is different... I always like to do new things and really when you look back on it, it's not... I do atmospheric pieces; on every tape I've ever put out there are one or two cuts that have a softer edge to them. This CD for Dragnet is just a bunch of them put together.

You recorded it all in a fairly short amount of time...

It took me a couple of months in total. Which is short for me, because I can take a year or two to record something. Although the CD that I want to put out after that, Music For An S & M Scene, that I did very quickly, in less than a week!

Was that easier because it's instrumental?

I had the idea of doing something for exactly the purpose that the title states. Something that someone can put in their CD player and press the repeat button and have a nice little sado-masochistic scene, do the kind of things they enjoy doing and have that as background music. It just came about because I was inspired. Mostly by a visit with my friends, who we do play with in an S&M realm, I guess you could say. And I was always searching for music to play, because I like music when we're doing our little scenes and I couldn't find anything. It was really hard to find something to play that would lend an atmosphere and an attitude and put you in the right mood for the proceedings.

And another reason too, is I wanted to cross over more into people not so much into alternative independent music. Like my friends, they don't know anything about Trance, PBK, Psyclones, they don't know any of that stuff and don't really care to, I Don't think. That's just not their world. And we'll see if this can cross over into more of the type of person who's into S&M but isn't really that knowledgeable about alternative music. We'll see what the response is. I also wanted to do something that I could advertise more in the sex magazines. And it would actually be music for sexual activities as opposed to just music where I had ideas in mind that were sexual, but the average person in independent music would listen to it and not conjure up that many sexual images from it.

You said that you get letters about those sexual topics in your music.

Yeah, a lot of people write and they have the wildest ideas about what goes on. I guess when it started, a lot of people were writing that they felt that I had projected an image of wanting to be humiliated and put down and that was what S&M must surely be about. It kind of startled me, because I never really thought of myself as projecting that much of an image of humiliation or degradation.

It seems like in the last couple of releases you've been a little more even-handed. Like the pictures for the Dragnet release, one of each of you, so it's making it more clear that it goes both ways. It eliminates some confusion on the part of the people.

I guess when I did the photo of me with the shoe-gag in my mouth, that's what spurred a lot of people on, the feminists got all angry and you know..., I could easily have put a shoe-gag in Rick's mouth, who would get angry then? Someone would find a reason to get angry. But, because it was me, it was a female, I'm anti-feminist, or into humiliation. It's not true. A lot of things I do I just do because it felt good at the time.

I don't know if I really want to present both sides, so much as I just want to be a little different for a change and not present the same thing over and over. I really would like to present more of the female dominant look in things, the attitude and the whole philosophy behind female dominance. Because that's really more what I'm into now. You kind of evolve, you know, over the years. When you first start out in any sexual-type activity, you don't know what's going on, you don't really know what you like and don't like, you have to have the experience. It takes a while.

In your music, it seems like the earliest things weren't really as focused in particular, subject-wise. And then Soundtrack To Black Leather Bondage and This Lubricious Love were almost single-minded. And the most recent material is perhaps more subtle.

I guess it's hard for me to think of myself as subtle. It's just that I covered so much ground on that. Which is okay, because I had a lot of things to say. I covered censorship, Jesse Helms, the death of my father, pornography, gay people, just basic independence and not letting yourself get dragged around by other people, which is kind of where the title came from.

While on This Lubricious Love it seemed more single-minded towards clarifying S&M themes.

I think it was just angry about male and female roles and I just wanted to portray both roles and that's where a lot of misunderstanding comes in. Because people know it's my voice, even though I turned down the pitch and it sounds like a guy saying these things, presumably to a female character who's being submissive. And I've listened back to it, because I remixed it for the CD re-release and it was really interesting because I hadn't heard it for a long time. I really think it holds up and I see more clearly what my feelings were at the time. I think it's a really important statement about male/female relationships, not just in the sexual realm.

When I first heard it I was thinking about whether it was almost anti-feminist. And I think if you only listened to half of it you'd be left with totally the wrong impression. By the end of the piece, it's come around.

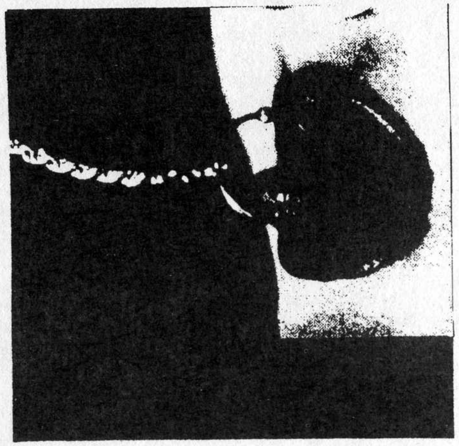
And there are so many misconceptions: that if you're going to submit to someone the person dominating you doesn't like you, doesn't respect you, really just wants to beat you up and that's not true. I think on that piece, even though the male had a lot of anger toward the submissive, there's still an element of beauty. He found his submissive to be beautiful and she in turn loved him back. It'll be interesting with the CD reissue coming out. I'm going to have some of my friends who are more into the S&M realm listen to it and see what they think. Mostly that one piece, because that does deal with it more directly.

Yeah that's the one where you can't listen to it without being forced to think about it a little bit. So that'll be out in a day or two. Any story about the Staaltape one?

They have everything. That's a best of, I just went through and took one or two cuts from each tape. It should be a fun thing to listen to. It's a lot of music, 72-odd minuted. They're supposed to package it in a black leather box or something. So I feel real prolific right now and I want to start recording some more music, but I think I want to do something noisier. I think the atmospheric material was just a little phase I was in.

Do you plan to release the Music For An S&M Scene soon? Are you going to release that yourself?

I want to release it myself here in America, I think. But I wouldn't object to finding someone in Europe to release it. I don't know when I'll put it out, probably not until the first of the year, because I'm working on the photographs. I want to put seven or eight really high-quality photographs, full-colour, in the CD booklet. Have it actually be a booklet you flip through and not just a four-panel deal, so it's going to be costly. But I want it done the right way and I want it to be very, very nice and I'm willing to wait to do that. And I want those to be fairly extreme photographs. I'm just in the mood to do something more extreme. I'm at the point where I've done softer stuff - which I was in the mood to do, it wasn't a reaction to anything, I just wanted to do it. But now I feel like I'm ready to do something more extreme again. I just want to see how far I can go.



MASTER/SLAVE RELATIONSHIP DISCOGRAPHY

1985

THE DESIRE TO CASTRATE FATHER CASS (MSR)
FANATIC/EMBRACING POWER CASS (MSR)
THE HEAVIEST CASS (MSR)
BLUE FACED LUST CASS (MSR)

1986

THROWING IT TO THE WIND CASS (MSR)
BED OF PERVERSE DREAMS CASS
(Ladd-Frith, SJ Org - France, MSR)

1987

SOUNDTRACK TO BLACK LEATHER BONDAGE
CASS (MSR)
THE LOVE A SAINT (DARKNESS) CASS (MSR)
THIS LUBRICIOUS LOVE LP (RRRecords)

1989

CAPTIVE HEART CASS (MSR)
THE WILD WORLD OF MSR VIDEO (MSR)

1990

FORCED ABANDON VIDEO (MSR)
BEING LED AROUND BY THE TONGUE CD (MSR)

1991

THIS LUBRICIOUS LOVE CD (MSR/RRRecords)
MILLENIUM SPIRITUS REDEMPTIO 7" (Smilin Ear)

1992

A NEW EXPLANATION FOR DECADENCE CD
(Dragnet)
MY STATE OF EVIL DREAMS CD (Staalplaat)

Compilation appearances:

GOD BLESS AMERICA 3LP Set (RRRecords)
TELLUS 13 CASS (Power Electronics)
SON OF MADNESS CASS (Walls Of Genius)
THE HETERODOX CONCLUSION CASS
(Cause And Effect)
MIRAGE CASS (Cause And Effect)
ARRYTHMIA CD (Charnel House)
AWAKENED BY SILENCE 2CASS Box
(Charnel House)

**M/SR can be contact at: PO BOX 191211,
SAN FRANCISCO, CA 94119-1211, USA.**

February 1992

ONSLAUGHT

4

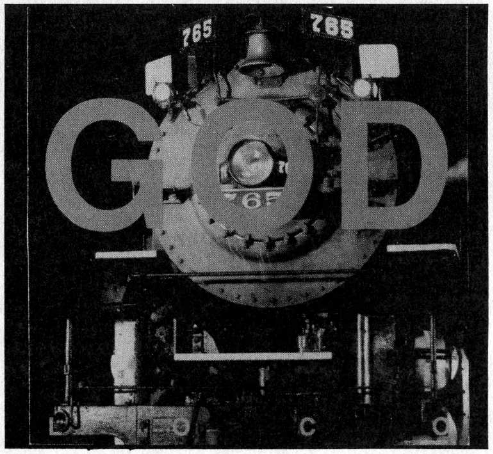
Hopefully you will be glad to see that Onslaught has now expanded and will henceforth concentrate on reviewing worthy new releases rather than simply listing material (this was solely down to space restrictions last time). It is necessary to emphasise that Onslaught is primarily devoted to covering non-electronic bands who are sufficiently deviatory to warrant inclusion, so please don't expect generic hardcore drivel, or whatever, to be featured in these pages...

SENTRAX PRODUCTIONS release their anti-censorship compilation CD, **Spreading The Virus**, which features **CONTROLLED BLEEDING, GOD, HEADBUTT, TECHNO-ANIMAL, PAINKILLER, JOUISSANCE, CABLE REGIME** and **FUDGE TUNNEL** amongst a glut of other deviant talents. The label is also planning a **CABLE REGIME** 12", a **JOUISSANCE/MULTICIDE** collaboration and possibly a **PAIN TEENS** release.

Worthwhile French label **INTELLECTUAL CONVULSION**, deliver new product from **EYEHATEGOD In The Name Of Suffering** (CD/LP) and bring you **SPLINTERED**'s debut long-player **Parapraxis**.

Noise giants **CASPAR BROTZMANN MASSAKER** unleash a monstrous new CD/LP on *Rough Trade Deutschland*, **Der Abend Der Schwarzen Folklore**. Their first two releases on *Zensor*, **The Tribe** and **Black Axis** are well worth hunting down also.

Latest news from **GOD** is that they have now signed to *Virgin* and have their first full-length studio work released in March; the aptly titled **Possession**...



GODFLESH *PURE*
Earache MOSH32 CD/LP

Godflesh return with their first proper LP since Streetcleaner and bloody awesome it is too. Godflesh possess an explosive energy that is barely contained on Pure: this is a listening experience that takes your mind and body right to the edge. They have an understanding of how to structure music in order to maximise impact; this is the reason Godflesh deliver, where countless others fail. And you can forget musical categories - this explodes them and plunders the debris to create something new. Opening with *Spite*, pure malevolent energy transmitted via thunderous drums, bruising bass, pained vocals and guitars that ferociously assail your beleaguered senses, Pure is unremitting aural savagery throughout. "Ears are wounds - listen with pain", Neubauten advised long ago. Crank this up to maximum volume and decide for yourself.

CASPAR BROTZMANN MASSAKER *DER ABEND DER SCHWARZEN FOLKLORE*
Rough Trade Deutschland RTD1951248 CD/LP

Caspar, son of free-jazzer Peter Brotzmann, is living proof that, contrary to popular belief, the guitar still possesses a reservoir of previously untapped potential to be exploited by the earnest noise-maker. Massaker are generally perceived as a jazz/H.M. fusion, but such a limiting description doesn't even get close to the truth. The influence of early Swans is certainly detectable here; however, Brotzmann and co.'s sonic excesses necessitate that this comparison is not over-stretched. In fact, any comparison will only furnish you with a partial insight. All I can conclude is that this is a guargantuan noise assault of almost unrivalled intensity, and if you like your dishes served raw you're going to appreciate this more than you can possibly imagine.

PAINKILLER *GUTS OF A VIRGIN*
Earache MOSH45 CD/LP

Acclaimed jazzbo, John Zorn, teams up with Bill Laswell and Napalm Death sticksman, Mick Harris to produce some of the most intense music you're ever likely to come across. The logic behind this seemingly unlikely collaboration is probably akin to the old surrealist chestnut concerning the sewing machine and the umbrella - disparate elements combining to create something shockingly new and exciting. This is the genuine avant-garde. Really, forget all the self-indulgent doodlers, they can't hope to compete with this.

EYEHATEGOD *IN THE NAME OF SUFFERING*
Intellectual Convulsion SPASM111 CD/LP

Superior grunge from lugubrious Yanks who list Swans, SPK and Coil amongst their influences. A crushingly slow grinding Sabbath-tinged affair, an ugly cousin of the Melvins - dark, claustrophobic, suffocating sounds from the swamplands (literally). The titles say it all really: *Depress*, *Left to Starve*, *Pigs*, *Man Is Too Ignorant*, etc. What we have here is not a well of misery, more like a bottomless pit. Not really the sort of people you would invite along to a party, but a fine record nonetheless.

GOD *LOCO*
Pathalogical PATH09 CD
GOD *POSSESSION*
Virgin/Venture CD

Two very welcome releases from god. Loco is a live document and demonstrates why God are such a force to be reckoned with in this context. A brace of drummers and three bassists comprise the most awe-inducing rhythm section around: add to this three wailing saxes and stentorian vocal growling and you have the perfect ingredients for the most crushing live assault since early Swans. There is a certain primativism in God's approach - an archetypal rhythmic power - harnessed to a thoroughly contemporay vision. Consequently what emerges is a convergence of the modern and the primative that characterised the work of, say, early Test Dept. or the aforementioned Swans - not the God sound like either, just that their music possesses the same purgative, cathartic qualities. At a time when most music is conceived solely as a pleasant distraction, i.e. is vapid, pointless and bland, you should be grateful for music as powerful as this. Possession represents God's new studio work and it achieves the same intensity as Loco via a very different methodology. The percussive power retains the force of its live delivery, yet the music as a whole reveals a more subtle approach: occasionally stripped down to its bare bones, then fleshed out in a display of devastating instrumental virtuosity. This is unadulterated brilliance from start to finish, if I had to single out a specific track for especial praise it would be the breathtaking, *Lord I'm On My Way* - a ten minute opus, haunting and disturbing whilst retaining a convulsive beauty throughout. Forget all the no-hopers lauded by the asinine music press, those with no depth of vision and nothing of worth to express. Instead look to God for inspiration - they are deserving of your attention.

COP SHOOT COP *WHITE NOISE*
Big Cat ABB29 CD/LP

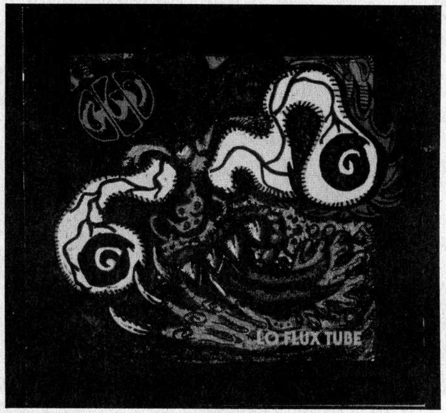
Another scathing attack on the consumerist ethic from the excellent Cop Shoot Cop. One of the few bands around who actually manage to combine incisive political comment with great music. *Corporate Protopop* is very much in the Negativland vein, a visciously ironic condemnation of commodity fetishism, "You're a demanding consumer. And you demand instant gratification. Your needs are our main concern." recites a mellifluent voice over a pastiche of supermarket musak. There is real anger here, real bile, no false pop rebellion bullshit - the subject of their scorn on *Discount Rebellion* "Our survey told us what you wanted: rebellion at a low, low price. Be an individual through our product". The music itself is incredibly eclectic ranging from harsh experimentalism replete with samplers and metal-bashing to a more conventional approach. Some of this is produced by Jim Thirwell. All of it is excellent.

NOX *RUT*
Odd Size OS07 10"

Pretty cool release from French band featuring great scratchy distorted guitars and Neubauten-esque percussive mayhem. Particularly impressive is the track, *Fleshunting*, which is vaguely reminiscent of Auto Da Fe period SPK. A limited edition of 2000, but well worth getting your hands on if you can.

HEADBUTT *BASEMENT*
Chainsaw CSC014 CASS

Another excursion into bass-dominated sonic abuse from the UK's premier noise merchants. Damage assessment is necessary after listening to this - one of the most gloriously unrestrained rackets around at present. A grunge industrial frenzied attack that will result in your ears demanding danger money! Another fine release from Chainsaw.



OLD *LO FLUX TUBE*
Earache MOSH41 CD/LP

Ugly, long-haired, U.S. louts consult their febrile imaginations and deliver a slab of diseased aural dementia that comes across like an amphetamine-driven, more metallic Chrome. Consisting of relentless programmed drums, genuinely odd samples, manic thrash guitars and what must surely be an escaped mental patient on vocals, this really does wipe the floor with the likes of Ministry. The dreadful moniker may be a serious obstacle; however, the music more than compensates. An exercise in pure insane thrashing genius.

ONSLAUGHT: 105 Harcourt Road, Forest Fields, Nottingham, NG1 6PX, UK. Review material, news, etc welcome.

'NAGAMATZU
IGNITING THE CORPSE
(CASSETTE) CADE 4C

PURE MOTORISED INSTINCT
BETWEEN INTIMACY
AND ELSEWHERE
(CASSETTE) CADE 3C

U.K. & E.C. £5.99 REST OF THE WORLD £7.99
PRICES INCLUDE P&P: CHEQUE/P.O./I.M.O. PAYABLE TO S. JARVIS AVAILABLE FROM:
MOTORCADE · 20 WILMER HOUSE · DALING WAY · LONDON · E3 5NW · ENGLAND
ALSO AVAILABLE
ANDREW LAGOWSKI · NADIR (CASSETTE) · CADE 2C · £4.99/£5.99
'NAGAMATZU · THE SUNLIGHT HOME/LIFT OFF (12" SINGLE) · CADE 1T · £3.99/£4.99
'ALSO AVAILABLE FROM THE ROUGH TRADE SHOP, NEALS YARD.

THE GREY AREA

grey one nine nine two
all cd's around £10 (suggested retail price - unless otherwise noted)

cabaret voltaire

nag nag nag cd single 4.99	cabs 1cd
voice of america	cabs 2cd *†
red mecca	cabs 3cd *†
live at the ymca	cabs 4cd *†
listen up with... 2xcd 13.50	cabs 5cd *†
the living legends	cabs 6cd *†
three mantras	cabs 7cd *
mix-up	cabs 8cd *†
2 x 45	cabs 9cd *†
johnny yesno	cabs 10cd *†
hai!	cabs 11cd *†
live at the lyceum	cabs 13cd *
the drain train + pressure co	cabs 14cd

can

cannibalism	spoon cd1/2 *†
monster movie	spoon cd4
soundtracks	spoon cd5
tago mago	spoon cd6/7 *†
ege bamyasi	spoon cd8
future days	spoon cd9
soon over babaluma	spoon cd10
can delay	spoon cd12
unlimited edition	spoon cd23/24
landed 8.50	spoon cd25
flow motion 8.50	spoon cd26
saw delight 8.50	spoon cd27
can	spoon cd28

chris carter

the space between	cc 1cd

daf

die kleinen und die bosen	cdstumm 1 *

die krupps

metall maschinen musik	krupps 1cd *

einstürzende neubauten

strategies against architecture	cdstumm 14 *
die hamletmaschine	ego 111

non

blood and flame	cdstumm 32 *
the best of	cdstumm 69

swell maps

a trip to marineville	cd maps 1 *
in jane from occupied europe	cd maps 2 *
train out of it	cd maps 3

throbbing gristle

tgcd 1	tgcd 1
2nd annual report	tgcd 2 * (mir1)
d.o.a.	tgcd 3 * (mir2)
20 jazz funk greats	tgcd 4 * (mir3)
heathen earth	tgcd 5 * (mir4)
mission of dead souls	tgcd 6 * (mir5)
greatest hits	tgcd 7
box set of 1, 2 & 3 24.00	tgcd 123
box set of 4, 5 & 6 24.00	tgcd 456

wire

document and eyewitness	wire 80cd
box set document and eyewitness, in vivo and kidney bingos 13.50	wire 80cdx

various

the tyranny of the beat 8.50	a grey 1
the tyranny cd & t-shirt 17.50	a grey 1t

look forward to: (released april 6th)

cabaret voltaire: 1974-1976	cabs 15 cd
richard h. kirk: disposable half truths	kirk 1 cd
stephen mallinder: pow wow plus	mal 1 cd

GREY AREA

and further forward to:

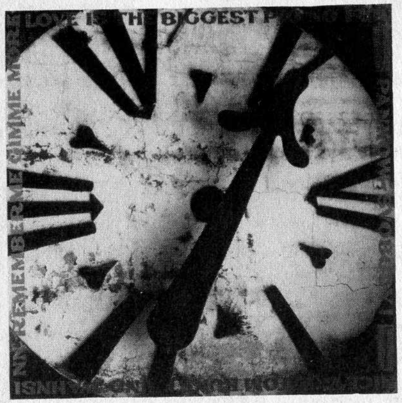
the boys next door • spk • tg • can •
the hafler trio • :zoviet*france: •
thomas leer/robert rental • dome •
duet emmo • monte cazazza • laibach

* = also available on lp vinyl † = also available on cassette all prices effective from feb '92 for a limited duration
for more information: contact the grey area of mute records, 429 harrow road, london w10 4re. distribution: rtm/pinnacle

PANKOW

Freedom, Art & Madness

Vittore Baroni



In the early eighties the new Italian rock circuit was pretty much an underground affair (not that today things have changed much...), yet Florence had acquired a certain reputation through a lively local scene, that produced influential bands like Litfiba, Diaframma and Neon. Maurizio Fasolo founded his own Pankow project in 1981, but the work of the group's early incarnation, a six-piece that blended electronics and traditional instruments (like a wailing saxaphone), got dispersed in the hectic atmosphere of experimentation of those Florentine nights, except for two very tribal dark/post-punk songs, published on a compilation LP assembled by Rockerilla magazine and on a 7" included in a 1982 issue of the art-zine Free.

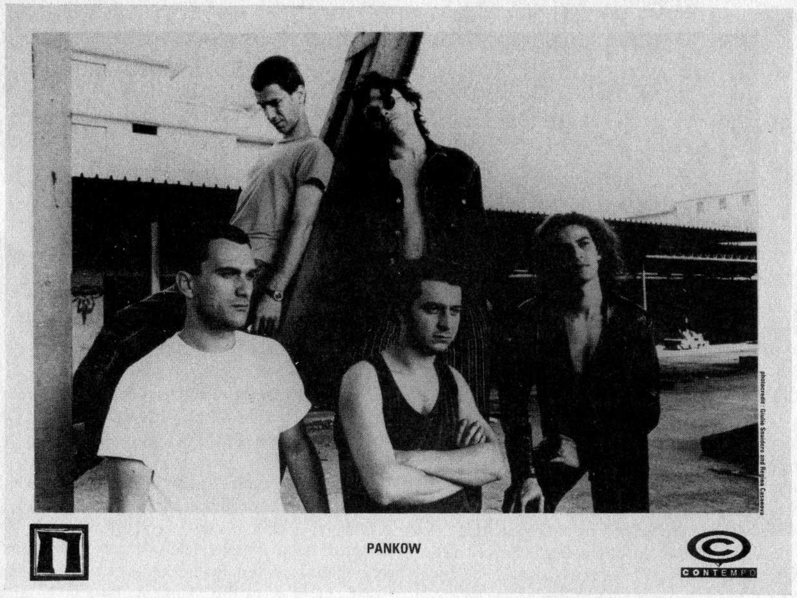
Things came to a sharp turn when Fasolo and Massimo Michelotti (the youngest brother of Neon's leader) were joined by Alex Spalck, already the singer in a band called Polyactive: the new trio devised a more electronic-oriented formula, with obsessive vocals, hard rhythms and definite industrial influences (they often performed their own version of TG's United on stage). The six original compositions included on the debut cassette Throw Out Rite (1984), rather primitively but efficaciously recorded with four-tracks, constituted the blue-print for Pankow's first 12", released on Kindergarten in 1985 and featuring the killer riff of God's Deneuve, one of the band's all-time favourites. The record was warmly received by fans and press alike, but internal problems caused an unexpected split and two years passed before Maurizio and Alex could re-emerge with a new line-up, completed by drummer Alex Gimignani and samplers wizard Paolo Favati (who, being essentially a sound engineer, prefers to work from the mixer when the group plays live). Backed by Contempo, one of the more solid Italian indies, Pankow produced in 1987 their long-awaited first album, Freiheit Fuer Die Sklaven (Freedom For The Slaves), with the help of Adrian Sherwood (who had just visited Florence to produce another good band Rinf) and with an eye-catching cover by Alien's creator H.R. Giger. This work was characterised by Alex's stand-out venomous and maniacal vocals and by ultra-violent electronic rhythms, with a potential dance-hit like Gimme More and even a couple of unusual covers (Prince's Girls And Boys and David Lynch's In Heaven) to mark the width of their chosen playground: from the slick 'n' sweaty to the most morbid and obscure experimentation.

The album collected favourable reviews also outside the Italian borders and since then Pankow have always worked with an international audience in mind. Instead of adopting their native language to increase their following at home, like many other seminal Italian bands have done, they write their often harsh and controversial lyrics in English and German (Alex has a half-German parent and after all Pankow is the eastern name of Berlin). Two years and three 12" later, including the worldwide underground hit Kunst Und Wahnsinn (Art And Madness), the success of the first album was even surpassed by the new LP Gisela, mixed by Sherwood and Rico Conning, with a disquieting cover by the well-known Austrian artist Gottfried Helnwein, showing a disfigured little girl (the record was censored and sequestrated in Germany). At this point Pankow were establishing themselves as one of the leading European body music outfits (though their sound challenged dogmatic labels). Recording licences in various countries had made their name known at different latitudes, so they embarked on an ambitious world-tour that lasted from October 1989 to the summer of 1990 and was documented in the rough, but captivating live CD Omne Animal Triste Post Coitum (featuring versions of such electro-classics as Warm Leatherette and Der Mussolini).

During the tour, the band was augmented with guitarist Davide Ragonesi, soon to become the fifth permanent member: his heavy riffs made Pankow's sound even more peculiar. Maurizio Fasolo, the real brain behind every project of the group and also the author of Pankow's distinctive logo and graphics, expressed his own deep interest in the dance area with two personal projects, Hardsonic Bottom Three and Santa B. Boys, whose 12" platters are aimed at a more mainstream market, oscillating between techno-house and 70's nostalgia (with a cover of The Tramps Disco Inferno). Both Maurizio and Paolo are also very active as sound producers for new and promising Italian bands, like Black Rose and Limbo, when free from the obligations of their major project.

1990 saw the release of the catchy single (and video) Remember Me, while the following year an anthology with some unpublished tracks was assembled for the Czech label Gennex, Svobody! (Freedom!) and a darkly fascinating 16 minutes studio work Walpurgisnacht, commissioned by Florence Dance Theatre, was issued on CD and vinyl. A new album, scheduled for an Autumn '91 release, has been delayed till the early months of 1992 due to a very bad car accident that occurred to Maurizio during the summer. Another world tour will follow the publication of this yet untitled LP and a date in a Soho club has already been secured, to present the new effort to the British press.

I asked a few questions to Alex, a student in psychiatry that is as much calm and relaxed usually as he becomes a frenzied and possessed vocalist on stage.


PANKOW

CONTEMPO

photocredit : Giulio Spaltero and Regina Casanova

What about your projected record together with Frontline Assembly?

We are now recording our new album, so this project will be delayed a little, until we have completed the LP. Our plan is to do a split 12" with one side for each band and a mini-album composed together with Frontline Assembly. Bill Leeb is working on some bases, he will send the tapes to us, so we can start thinking about it.

When will you release the new album?

I think around February, it's the follow-up to Gisela, our last studio album that was published in 1989. The most remarkable change is the presence of a new member, guitarist Davide Ragonesi, who also wrote many of the new pieces together with Maurizio. He studied cello at the Conservatory, so we will use this instrument on some tracks and give much more space to guitars, with less mono-thematic atmospheres in respect of our previous recordings. Also the subjects of the songs will be a little more political: without making specific quotations, something will probably deal with the new situation in Germany today.

You have a stronger following outside Italy, Pankow are well known especially in Germany...

Yes, we play a lot in Germany and very seldom in Italy, where a sound like ours is very underestimated by all the possible media. When we play in Northern Europe or in the States, there is a strong circuit of clubs, radios, magazines and fans interested in the kind of electronic music we do. The most exciting experience for us was to be on tour for a month and a half in America and to discover that the audience knew our pieces almost everywhere. There were people asking us for our first record and things like that. Many thought that we were German, because I sing in English and German.

Are you still signed to Wax Trax in the States?

They published our first things on licence, now the label is expanding, through distribution deals with American majors. They decided to publish on licence only four groups and we are one of them. In Germany we passed from CashBeat to Semaphore, while Svobody! has licences for many European countries, Greece, France, Spain, UK and so on.

photocredit : Giulio Sasidero and Regina Casanova

PANKOW
Alex Spalck

Who will produce the new album?

We intended to have on some tracks Rico Conning, who already produced Gisela, but now he has moved permanently to Los Angeles, so it was impracticable for us. We liked the result of Svobody!, that was produced by Maurizio and Paolo, so we will produce the new record by ourselves and probably Paul Kendall will do the mixing, he worked on the last Wire LP and with many other Mute acts.

How did you end up working with Goh Hotoda, who produced superstars like Depeche Mode and Madonna?

When we were touring the States we contacted Francois Krevorkian, who also worked with Depeche Mode. We met him in New York and played him some tracks, he had already heard of us and he was interested in working with us, but had to wait several months to do the Remember Me single. Krevorkian worked in the same big studio where Hotoda was at the time, he played him the piece and Goh offered spontaneously his help. We gave him total freedom and we liked the result a lot.

Do you still use video projections in concert?

No, we are very direct now, with this new line-up. In Germany they told us that we almost have the impact of a metal band. The stereotyped electronic band is made up of very cold musicians and transmits emotions from tapes that the audience has to interiorise, while we try to do concerts where you find also a very epidermic kind of passion, very physical, to be expelled immediately, from beginning to end, without mediations.

Do you think that the new generation of electronic bands have advanced considerably in respect of what Cabaret Voltaire and others did ten years ago?

Obviously the putative fathers of this music belong to the late seventies/early eighties, partly also the German "genial dilettanten", Neubauten and so on. Therefore we have not invented something completely new, but what I find most lacking today, except maybe for some American bands, is exactly the energy. The best thing this kind of music can offer is energy, the ability to attack directly the listener, on record or in concert. Today everything is very studied and every time a certain musical formula is repeated, it loses a little bit of strength, of agressivity. Through the years, in spite of better productions and sounds, it is like everything has become a little more flabby, very few bands hit you with a punch in the belly.

So, what is your personal formula of sound?

When we started playing abroad they immediately labelled us as another Electronic Body Music band. Sincerely, especially with our latest productions, we don't feel much at ease with such comparisons. We think we have built our own identity, we have carved a small, modest niche, but totally our own. Even if we are tied in many songs to the backing tapes, we manage to improvise a lot, there is a lot of freedom in concert for the guitar and drums and also obviously for myself. This permits us to be less robotic and to avoid presenting every night the same show, the same actions and sensations. The idea for the next tour is to eliminate completely the backing tapes and to work wholly free on stage.

PANKOW DISCOGRAPHY

all releases on the Italian Contempo label, unless otherwise specified

1982

GATHERED Compilation LP (Electric Eye, Italy)
FREE 8212 Magazine & 7" (I.D. Lacerba, Italy)

1984

THROW OUT RITE Cassette (Electric Eye, Italy)
NOUANCES Compilation Cassette (S.R.T., Italy)
PANKOW 12" (Kindergarten, Italy)

1987

TEXAS & PARAGUAY 7"
FREIHEIT FUER DIE SKLAVEN LP/CD
(early copies with free 7" GIMME MORE)

1988

KUNST UND WAHNSINN 12"/CD
NEW LIFE No. 40 Magazine & 7" (Switzerland)
FREEDOM FOR THE SLAVES LP (Wax Trax, USA)
GISELA LP/CD (also limited edition with real marble and gold cover, plus 12" 69SIXTYNINE69)
PANKOW SHOW YOU THEIR DONGS 12"/CD

1990

OMNE ANIMAL TRISTE POST COITUM LP/CD/CASS
REMEMBER ME 12"/CD

1991

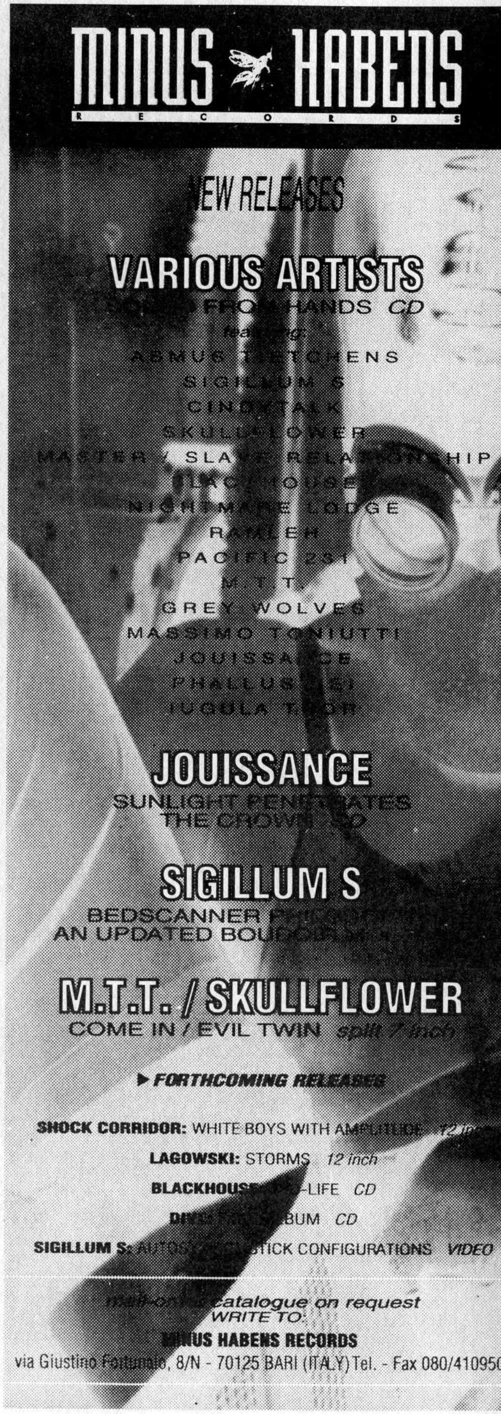
WALPURGISNACHT 12" (Minus Habens, Italy. Also CD with D'ARS Magazine, Italy)
VARIOUS XCD001 CD
(promotional item with two unreleased tracks)
SVOBODY! LP/CD
(Gennex/Contempo, Czechoslovakia)

1992

STUPIDITY 12"/CD

Various releases have also been licensed to Wax Trax, ROIR, KK Records, Zoth Ommog and others.

Pankow can be contacted c/o:
CONTEMPO INT'L, CORSO TINTORI 6,
50122 FIRENZE, ITALY.



MINUS HABENS
RECORDS

NEW RELEASES

VARIOUS ARTISTS
[illegible] FROM HANDS *CD*
featuring
ASMUS TIETCHENS
SIGILLUM S
CINDYTALK
SKULLFLOWER
MASTER / SLAVE RELATIONSHIP
BLACKHOUSE
NIGHTMARE LODGE
RAMLEH
PACIFIC 231
M.T.T.
GREY WOLVES
MASSIMO TONIUTTI
JOUISSANCE
PHALLUS DEI
IUGULA THOR

JOUISSANCE
SUNLIGHT PENETRATES
THE CROWN CD

SIGILLUM S
BEDSCANNER [illegible]
AN UPDATED [illegible]

M.T.T. / SKULLFLOWER
COME IN / EVIL TWIN *split 7 inch*

▶ *FORTHCOMING RELEASES*

SHOCK CORRIDOR: WHITE BOYS WITH AMPLITUDE *12 in*
LAGOWSKI: STORMS *12 inch*
BLACKHOUSE: [illegible]-LIFE *CD*
DIVE: [illegible] ALBUM *CD*
SIGILLUM S: AUTOS[illegible]TICK CONFIGURATIONS *VIDEO*

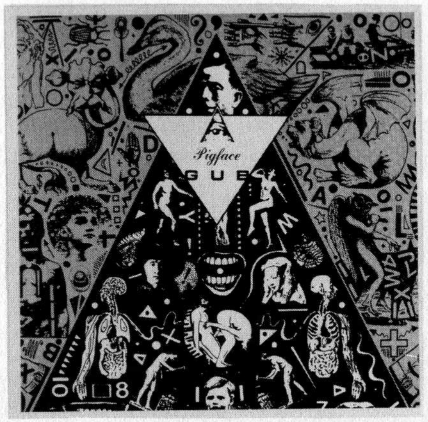
mail-order catalogue on request
WRITE TO:
MINUS HABENS RECORDS
via Giustino Fortunato, 8/N - 70125 BARI (ITALY) Tel. - Fax 080/41095

Sikorsky XXIII Presents...

The Wonderful World of PIGFACE

Self-proclaimed industrial supergroup, or giant out of control party, Pigface tend to be both. Comprising of a floating line-up from just about every band you might care to mention, Pigface get together every once in a while to achieve what the vikings only dreamed of. So, without further ado, here is a brief insight into the wonderful world of Pigface and the wit and wisdom of touring with your pals...

Ten things you still don't know about Pigface:



Who or what is Pigface?

Me and my pals (Chris Connelly)

With so many floating members in the band, do you find the organisation of Pigface a problem?

A blender with the lid off (Chris Connelly)

Have you any plans to extend the band's line-up?

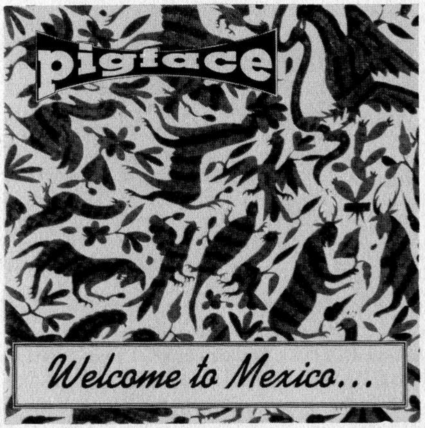
More trombones (En Esch)

Apart from the usual guitars/drums/keyboards set-up, what other objects do Pigface like to use?

TV sounds, dinosaurs, girlfriends (En Esch)

Ever thought of doing cover versions?

"Japanese Boy" by Aneka (Chris Connelly)



Why/why not?

My mum knows the guy who wrote it (Chris Connelly)

What new things has Chris Connelly got planned?

Disappearing (William Tucker)

Five favourite heroes?

Mother, Father, God, Satan, myself (En Esch)

Five favourite books?

Any five with lots of pictures (Chris Connelly)

Five favourite miscellaneous objects?

Five breasts (Chris Connelly)

We leave Chris to go on to describe his five favourite porn movies...
Meanwhile, Pigface currently have two albums released, Gub and the 75 minute live epic Welcome To Mexico... Asshole!

GRIM HUMOUR MAGAZINE (VOLUME TWO)...

PROVIDING SOME OF THE UK'S MOST COMPREHENSIVE COVERAGE OF THOSE INVOLVED IN BOTH THE UNDERGROUND AND DEVIATED MAINSTREAM. MUSIC, MOVIES, LITERATURE, COMICS AND MORE BESIDES...

VOL. II. #2 OUT FEB/MARCH '92. INCLUDES SPLIT HEADBUTT/SWEET TOOTH 7" RECORD (LIMITED TO FIRST 750 COPIES ONLY) AND 72 PAGES DEVOTED TO: NICK ZEDD, PIGFACE, RAMLEH, CASSANDRA STARK, ALIEN LINKS W/U.S. PUNK ROCK, WHITEHOUSE DISCOG., CONTROLLED BLEEDING, GRAHAM MASTERTON, PETER GREENAWAY, JAZZ, JON SAVAGE AND OVER 400 VINYL/CD/CASSETTE/MOVIE/BOOK/COMIC REVIEWS.

£3.25/$8.00 *WITH* VINYL, £1.75/$5.00 *WITHOUT*.
ORDER/RESERVE YR. COPY NOW.

* * * *

SUBSCRIBE FOR FOUR EDITIONS (EACH INC. LTD. 7") FOR £11.00/$25.00 (AIR MAIL INCLUSIVE). CHEQUES, I.M.O.S, P.O.S ETC. PAYABLE TO GRIM HUMOUR. PAYMENT IN POUNDS STERLING OR U.S. DOLLAR BILLS ONLY.

* * * *

WRITE: P.O. BOX 63, HERNE BAY, KENT, CT6 6YU, U.K.

NB: MORE *INTERNATIONAL* REVIEW MATERIAL NEEDED, BESIDES WORLDWIDE DISTRIBUTION OUTLETS, ETC., ETC....(ADVERTISING/WHOLESALE RATES AVAILABLE ON REQUEST...)

"...Crammed with seething serenity." - SIREN
"...The legend is re-born." - THE EMPTY QUARTER

CAN *THE SEMINAL*

by Chris B.

CAN? - Communism, Anarchism, Nihilism! According to the teasing response of Irmin Schmidt to a collection of journalists in 1984. A body of myth and mysticism and a constant fascination to fans and media alike, even the true meaning behind their choice of name remains something of an enigma. It has been said that the band members felt there was nothing they could not achieve, hence CAN. Formed in Cologne, June 1968, amidst a prevailing mood of student disillusionment and political unrest throughout Europe, the student riots of Paris had taken place only a month earlier. Without any concept except to make music as a democratic collective their political philosophy was equal in importance to the music and CAN quickly became a well evolved species of musical, spiritual and political idealism.

Founder members Holger Czukay, David Johnson, Michael Karoli, Jaki Liebezeit and Irmin Schmidt were from a very wide variety of backgrounds and drew from musical influences as diverse as Stockhausen and the Rolling Stones, but perhaps the biggest external influence on the group was that of The Velvet Underground with whom they shared the same understanding of the vital spirit and energy of music. Within a few days of forming they were approached by the owner of a castle, Schloss Norvenich, who was interested in their work. He soon agreed to allow them the use of a room in the castle as a recording studio, which they aptly named Inner Space and it was from this studio (re-located to a disused cinema in Weilerswist - December '71) that CAN were to produce the majority of their work. Despite technological advances in recording equipment, it was not until 1975 that they obtained a full 16-track facility, up to and including 1974's LP Soon Over Babaluma, everything was recorded using two modest revox machines. Yet, despite this, the depth, dimension and complexity of their creations were a revelation. By their process of 'instant composition' a principle of spontaneous, almost telepathic improvisation, of working with a lack of formula, both live and in the studio, they generated music with a purity and intensity that has yet to be matched. Only Soft Machine operated in a similar framework at the time, but there really is no comparison between the two of them.

Though the line-up of CAN was comparatively fluid, bassist Holger Czukay, guitarist Michael Karoli, drummer Jaki Liebezeit and keyboardist Irmin Schmidt comprised the core of the group (David Johnson decided to leave CAN at the end of 1968, after having worked as sound engineer on Monster Movie). To many they were at their most outstanding during 1968-1973, the period with their two vocalists. Malcolm Mooney, a black New Yorker, working in Paris as a sculptor chanced upon his singing career by accident. He was introduced to Hildegard Schmidt (Irmin's wife and the group's future manager) by a friend and was invited down to the CAN studio at Schloss Norvenich and it was not until he arrived in Cologne that he found what he expected to be an artist's studio, was in fact a recording studio! Although he had little previous singing experience he quickly settled in to his new vocation and pushed CAN off into a new direction. During August 1969 Monster Movie was released on a small German label, Music Factory, in a run of 500 and the band had created so much interest and enthusiasm they sold out quickly, allowing them to secure a deal with United Artists who swiftly re-released it. Featuring Mooney's vocals throughout, it was as intense as it was groundbreaking with the mesmerising Yoo Doo Right taking up the whole of Side 2. But CAN's rigourous recording and rehearsing schedules, playing for 12 hours at a time with few, if any breaks, took their toll on him and by December '69, after just fourteen months, he was suffering from severe mental strain and was advised to return to the USA.

CAN were not in want of a vocalist for long, by mid 1970 they discovered Kenji 'Damo' Suzuki busking in Munich and what a find he was! To say that Damo's singing style was unique would be a gross understatement, his performances were totally spontaneous, both live and in the studio. He improvised to the extent that the vocals became another instrument and what words there were had little relevance to the music because everything was made up as he went along. He remained with them until September 1973, when he parted company from the group to become a Jehova's Witness, leaving behind him three of the best LP's ever to be made - Tago Mago, Ege Bamyasi and Future Days.

Tago Mago is a double album of intensely magical content; with superb, perpetually hypnotic drumming from Jaki, swirling keyboards and choppy guitars interwoven by Irmin and Michael, punctuated with Holger's minimal bass and embellished throughout by Damo's highly charged vocals - with the exception of Aumgm, a ritualistic piece by Aleister Crowley, potently delivered by Irmin. Ege Bamyasi is a work of desolation and tension with an alluring air, particularly on Sing Swan Song and Vitamin C with its cyclical drum pattern, two examples of CAN with Damo at his beautiful best. Also included is Spoon, one of the band's favourite pieces and perhaps their most successful, reaching No. 1 in Germany where it was released as a single. The title name was later adopted by Hildegarde for the launch of her label. The contrasting Future Days exquisitively radiates warmth, from start to finish each of the four tracks replenishes the soul closing with the 20 minute long Spare A Light (titled Bel Air on the German version of LP and subsequent UK CD reissue) shimmering like the sea on a sunny day.

With the loss of Damo the band seemed to lose something of their direction and they underwent a confusing time both in their live appearances and also in the studio. But 1974's LP release, Soon Over Babaluma, re-affirmed their position as the most significant force in contemporary music and included Dizzy Dizzy, another of those infectiously catchy numbers with delightful vocals by Michael. Irmin also sang on the album and with the exception of Limited/Unlimited Edition and the retrospective Delay 1968, the pair handled all future vocals between them until 1989's reunion disc, Rite Time, which had Malcolm Mooney back at the helm.

1975-77 saw CAN striving for a more commercially rewarding sound with the release of Landed (1975), Flow Motion (1976) and Saw Delight (1977). Each of these had its moments, notably Hunters And Collectors and Full Moon On The Highway (which was actually a Damo Suzuki composition) from Landed, and I Want More taken off Flow Motion as a single in the UK (its hypnotic rhythm providing them a Top 30 hit). Landed was the first output from their new 16-track facility, which also had a great bearing on the new direction their music had taken.

CAN embarked on their last tour in 1977, taking in Portugal, Spain and Switzerland along with the usual countries of Britain, France and Germany, and what is surprising is that given their history of extensive touring a live album was never put out.

Out Of Reach and CAN were released in 1978 and 1979 respectively and while it is fair to say that CAN was promising return to form, especially after the somewhat disappointing predecessor, the band had obviously hit a low point. This was in part due to the influence of ex-Traffic men Reebop Kwaku Baah and Rosko Gee who had been involved with the group since their pre-emptive world music orientated Saw Delight. Also Holger was becoming increasingly disillusioned and uneasy with his role in the band and there was much tension in the air.

In late 1978 CAN decided to terminate the band and each member went on to pursue solo projects. However, endurance is mapped out in their destiny and they re-united, together with original vocalist Mooney in 1986, to record sessions which resulted in the release of the superb, highly polished, but unmistakenly CAN of old, Rite Time album in 1989. Although the members now live countries apart the prospect of a few selected European tour dates is possible in the future and with the success of their back catalogue recently reissued on CD by Spoon, interest in the band is high. Perhaps fans could look forward to the release of the preciously guarded material amassed in CAN's exclusive tape library, for it totals hundreds of hours of music. It would surely be met with the same enthusiasm that greeted the release of Delay, an album of cuts circa 68/69 with Mooney on vocals, when it was issued in 1981. The forthcoming video release, recently previewed by a select group in London, is a significant development and augers well for future prospects.

Member's solo efforts are something of a mixed bag, but what is certain is that the official recorded work of the band achieved a cultural status that remains unmatched. It was once said that CAN are more original than it is possible to be. Investigate the music and you will discover for yourself just how true this statement is, and to anyone with more than a passing interest in the band I thoroughly recommend The CAN Book by Pascal Bussy and Andy Hall, published by S.A.F.

Cited as a major influence by many of the bands to emerge from the New Wave scene of the late 1970's from ATV to Wire and with a back catalogue that is a treasury of musical gems CAN deserve to be heard by everybody at least once!

CAN DISCOGRAPHY

All UK releases originally on Liberty/U.A. and Virgin. Now on Spoon.
All German releases originally on Liberty/U.A. and EMI/Harvest. Re-released on Spoon in 1981.

1968
KAMA SUTRA 1 & 2 7" (Credited to Irmin Schmidt)

1969
MONSTER MOVIE LP

1970
SOUNDTRACKS LP
SOUL DESERT/SHE BRINGS THE RAIN 7"

1971
TAGO MAGO DLP
TURTLES HAVE SHORT LEGS/HALLELUWAH 7"
SPOON/SHIKAKU MARU TEN 7"

1972
VITAMIN C/I'M SO GREEN 7"
EGE BAMYASI LP
SPOON/I'M SO GREEN 7"

1973
FUTURE DAYS LP
MOONSHAKE/FUTURE DAYS 7"

1974
LIMITED EDITION LP (15000 Copies)
SOON OVER BABALUMA LP
DIZZY DIZZY/SPLASH 7"

1975
THE CLASSIC GERMAN ROCK SCENE Compilation LP
LANDED LP
HUNTERS & COLLECTORS/VERNAL EQUINOX 7"

1976
UNLIMITED EDITION DLP
OPENER Compilation LP
FLOW MOTION LP
I WANT MORE/...AND MORE 7"
SILENT NIGHT/CASCADE WALTZ 7"

1977
SAW DELIGHT LP
DON'T SAY NO/RETURN 7"

1978
OUT OF REACH LP
CANNIBALISM DLP

1979
CAN LP

1980
CANNIBALISM DLP (Chain Reaction replaced by Spoon)
SPOON/SILENT NIGHT 7"

1981
INCANDESCENSE 1969-1977 LP
ROCK IN DEUTSCHLAND VOL 6 - CAN LP
I WANT MORE/...AND MORE 7"
I WANT MORE/...AND MORE/SILENT NIGHT 12"
DELAY 1968 LP

1982
ONLYOU CASS IN TIN (100 Copies)

1983
MOONSHAKE/TURTLES HAVE SHORT LEGS/ONE MORE NIGHT 12"

1984
PREHISTORIC FUTURE CASS (2000 Copies)

1989
RITE TIME LP

1990
CANNIBALISM 2 DLP

CD Reissues on Spoon 1989/90. Available from Mute. USA CD Reissues on Restless Retro (in 1990). Mute/Spoon.

LANDED and FLOW MOTION were also released on CD in 1987 by Virgin.

OUT OF REACH released on CD in 1988, Thunderbolt.

CAN also released on CD by Thunderbolt (titled INNER SPACE, with Can Can and Ping Pong in reverse order) in 1986.

RITE TIME also on CD from 1989 with extra track In The Distance Lies The Future on Phonogram.

N E M E S I S

ANARCHY • APOCALYPSE • BUGGING • CHAOS • WILLHEM REICH • CULTS • VAGUE • COINCIDENCE
UFO'S • SECRET SOCIETIES • TATTOOS • BODY PIERCING • ROBERT ANTON WILSON • COVER-UPS
PSYCHIC WARFARE • MIND CONTROL • MAGICK • MAYHEM • BRAIN MACHINES
CYBERPUNK • HACKERS • SURVIVAL RESEARCH LABS • IVAN UNWIN • AND MORE..

BOOKS • MAGAZINES • VIDEOS • T SHIRTS

FOR A CATALOGUE SEND S.S.A.E./2 X I.R.C.S TO:NEMESIS • PO BOX 284 • GLASGOW G14 9T

SUBSCRIBE

All subscription holders are given their own Discount Number which entitles them to 5% off the cost of all orders for the period of subscription and receive regular update sheets of new releases and stocks. Copies of Issues Two and Zero are available @ £1.00 each.

Issues Three and One are sold out.

RETURN THIS SECTION:

YES, I WOULD LIKE TO SUBSCRIBE TO MUSIC FROM THE EMPTY QUARTER. THIS ENTITLES ME TO ISSUES FIVE, SIX & SEVEN.

£5.00 - U.K. CUSTOMERS £7.00 - EUROPEAN £9.00 - ELSEWHERE

I HAVE ENCLOSED A CHEQUE, POSTAL ORDER, I.M.O. OR EUROCHEQUE, MADE PAYABLE TO "THE EMPTY QUARTER" IN POUNDS STERLING AND DRAWN ON A UK BANK.

NAME:
ADDRESS:

ON RECEIPT YOU WILL RECEIVE YOUR OWN 5% DISCOUNT NUMBER WHICH MUST BE QUOTED ON ALL ORDERS.

DIGITAL POODLE

SOUL CRUSH

ELEKTRO!
INDUSTRIAL!
BEATS!
11 TRACK
COMPACT DISC
$17
CASSETTE
$10
POST PAID IN
NORTH AMERICA
OVERSEAS ADD
$3
FROM:
DOVe Inc.
2 BLOOR ST. W.
SUITE 100-159
TORONTO • ONT.
M4W 3E2
Tel: 416.766.9612
Fax: 416.766.1041

DOVe services over 100 retail shops and 50 media outlets in Canada alone. If your product isn't for sale in Moosejaw, it's time to contact us!

NUMB AN ARIA OF DISINTEGRATION AND INDUSTRIALIZATION

Mathew F. Riley

The reason behind my purchasing NUMB's eponymous debut release in late 1987 was twofold. Firstly, they were from Vancouver, Canada, home of Skinny Puppy; secondly, the album was engineered and produced with the assistance of David Ogilvie and Anthony Valcic; names which feature heavily on the releases of Frontline Assembly, Skinny Puppy and Severed Heads.

In late 1987, these were two good reasons for buying an album by a band I'd previously never heard of. Today however, NUMB have developed into such a potent productive assembly that their releases should be just as popular as those of their peers mentioned above. For some reason though, NUMB remain strangely, an ignored entity, even within Hard Beat circles.

"NUMB is a dark reflection of today's society where alienation, sensory overload and desensitization are the norm, and the boundaries between pleasure and pain have eroded". Spokesman Don Gordon attempts to convey the emotions and subject matter that constitutes NUMB. Listening to NUMB"s two albums and the recent Bliss remixes, one arrives at this same conclusion.

Comprising Don Gordon, Dave Hall and Shards, with vocal contributions from Sean St. Hubbs and Blair Dobson, percussive help from Ian Noble, NUMB allow for a great range of ideas to be explored whilst preserving a consistent direction of change as the band evolves. This studied development is evident in the differences between their two albums to date, Christmeister being the second.

This interview with Don Gordon was conducted via fax in March 1991 and is essentially a "sister' piece to the Clock DVA interview that appeared in Fractured 3 in August 1991, exploring the relationship between Horror and Industrial/Electronic music.

Is Skinny Puppy's influence inevitable, coming from Vancouver, plus David Ogilvie's production of the first album?

As inevitable, I'm sure, as that of NUMB or Frontline Assembly! (That was pedantic and you'll forgive me, won't you?). Please keep in mind that although Vancouver makes this music, it consumes very little of it. Skinny Puppy, NUMB and bands of the like, play live very infrequently (Frontline Assembly has never performed publicly in this city). There is almost no communication between NUMB and Skinny Puppy and therefore the influence is really very marginal.

With regard to Dave Ogilvie: He was involved with three of the tracks on the first album. He, along with Greg Reely are part of a very small group of technicians/producers in this city who are familiar with this musical genre and, therefore, their influence has been felt throughout all music of this type coming from Vancouver.

NUMB has been very influenced by other bands; Jim Thirwell (Foetus), Coil, Einsturzende Neubauten, Diamanda Galas, Pink Dots, some rap, etc. So, influence depends greatly on what you pick up at the record store.

The differences between your first self-titled album and the second, Christmeister, are very apparent. On the first LP you managed to capture a very gothic feel, especially on the atmospheric tracks such as The Hanging Key and Blue Light, Black candle. Whereas on Christmeister this has been replaced with a more clinical, technological approach resulting in a sleaze-oriented, perverse feeling in songs such as Eugene and Cash. The LP seems to be from the point of view of the evil-doer who is shouting "Look what I've done! Isn't it great to be sick?!"

The first LP was indeed very atmospheric. It had the kind of dense fog of feeling that you get when you paint with a very broad brush. Christmeister uses a much finer brush, the images are much more pointed and razor-edged; perhaps that's where the clinical feel comes in. Instead of dealing with the subjects with a sledgehammer, we have used a scalpel to dissect the images. This makes the voices of the characters much clearer and intimate. You can hear what they have to say for themselves. Instead of putting words in their mouths, the listener instinctively knows the kind of things that the characters in Eugene and Cash might say. Criminals boast of their crimes - to inflate their own egos and to beg for punishment.

Christmeister is made up of many different characters and they say very different things. It would be a mistake to confuse the opinions of Christmeister's characters with those of the band. No-one believed, in reading Othello, that Shakespeare felt what Iago felt. It is possible to gain insight into the opinions of others without having to hold them oneself. Christmeister deals with victim/victimiser characters in depth. These characters live with built-in paradoxes that make them intriguing. Both Eugene and the protagonist in Cash play the dual roles of victims and perpetrators. Other tracks on the album deal with other types of duality. Perhaps the perverse/sleaze feeling you get from the album comes from the proximity to the characters?

The second LP almost glorifies the serial-killer that you sing about in Eugene. It is a macho image of the gunman that I see in my mind's eye. Was this your intention?

Eugene is the ultimate victim of the most sordid face of our culture. He has been emasculated by the inhumanity around him. He needs to regain his masculinity and control over his surroundings and he does so in the only way he knows - the way he has been shown. Like an autistic child, Eugene sees his actions as the only possible reaction to the situation he lives in. He becomes inhuman in response to the inhumanity around him and perpetrates the cycle.

Eugene contains the sample: " I am in a world of shit" - Is this Eugene's opinion and/or NUMB's? Who is Eugene?

It comes from the film Full Metal Jacket, spoken by a new recruit who is about to commit suicide after the unbearable experiences of a rather barbaric encounter with boot camp. I placed it in Eugene's mouth because it implied two things that were relevant to his character: misery and culpability. Eugene is a killer at the point of self-realisation. When what he perceives as reality turns to be a sick parody of it. He realises that he has been brought up in sociopathic surroundings and that "normal" people don't live this way. He feels that he has a right to extract payment from the world for its acquiescence to the unhappiness that he has been exposed to. The fee he takes in payment for this ambivalence must be in the same vicious currency that he has come to know as the coin of HIS realm.

I gather that you've had trouble from the PRMC in the USA regarding the release of Christmeister?

To spend too much time on this question is to give the PRMC more consideration than they deserve. It was actually the manufacturers who tried to second-guess the reaction of the PRMC. Purportedly, it was a number of lyrics that upset the. Personally I felt that the very title of the album disturbed them. They assumed that Christmeister must mean something very nasty indeed, but they weren't quite sure what it was. It is very common to react negatively to what one doesn't understand. They suspected some hidden and dreadful significance that simply wasn't there.

I'm surprised you didn't encounter trouble in the UK as well?

I suspect that the abysmal lack of distribution was the hero in this circumstance. The self-proclaimed guardian's of the nation's morals probably couldn't get their hands on a copy even if they cared to.

What influences have NUMB taken from the horror, science fiction or fantasy genres? What does a horror film do for you? Do your songs represent events that you've seen at the cinema, read in a book, or even witnessed in real-life?

NUMB have taken influences from all those genres and more. Horror films do many things: They remind you of your primal instincts, triggering fight or flight instincts that seldom see the light of day in the modern urban environment. It takes you out of the mundane tragedies of everyday life and into the tragedies of the eternal. Finally, and I think most importantly, it allows you the luxury of proximity to evil in a way you could never allow yourself in reality. It allows you relationships with serial killers, vampires, etc. and by by doing so, affords a greater intimacy and understanding of the motives of the evildoers.
In answer to the latter part of your question, there are books, films, news items and experiences that have played a part in the evolution of the tracks on Christmeister, but they are often mutated and mixed by the time they are used as raw material.

Does the group read any horror writers regularly?

Personally, I read a good deal of horror, science fiction, non-fiction, etc. In fact about the only things I don't read are romance novels. I am a great fan of William Gibson, Philip K. Dick and Clive Barker (although I found his last novel very disappointing). I am very impressed with all the Thomas Harris books I have read. I also read quite a bit of lay material on physics and criminology (Colin Wilson, James Gleick, Hawking, etc.) and I get a guilty pleasure from comics, which I still collect. Horror, I find, I tend to consume in film format because it's more easy to obtain in that medium.

Do you feel that in your music, and that of Skinny Puppy, FLA, Klinik, etc., can be called a "horror product"? I think so, the atmospheric tracks especially.

I agree that some of this genre has "horror" qualities to it and could aptly be titled that. This type of music parallels horror films in a number of ways. Firstly, directors of horror films tend to be a little more adventurous; they don't feel bound by the conventions that apply to more mainstream films (the good guy doesn't necessarily win in the end). Also, horror demands a patience and concentration of the viewer.
It asks a generosity of the audience that films like Pretty Woman or fast Times At Ridgemont High II don't require. The atmospheric tracks in good industrial music really ask the same thing of the listener: patience and concentration. the payoff at the end is often overshadowed many times during the piece and disturbingly subtle when it finally arrives.

Regarding the atmospheric tracks; do you feel that they can convey emotions and circumstances that the more dance-orientated tracks cannot? In the same way that different types of horror film (subtle/splatter), show different forms of fear?

This is also quite a fitting parallel although I think that the essence of the difference between "dirge" and "dance" may be more basic than that. One is very cerebral while the other is intensely physical. The emotions each deliver can be equally as strong if the tracks are well written.

These atmospheric tracks concentrate on loneliness, atrocity, torture, mutilation and hopelessness. What are you trying to show the listener? Are you giving us a message, in the same way as Skinny Puppy, by displaying the excesses of mankind's evil nature?

I guess the reason why many bands choose dark subject matter has to do with the fact that it is a good deal easier to write about. Happiness is very hard to deal with as a subject because it has been the victim of so many terrible cliches. I fear that evil will soon be rife with cliches also. But, for the moment, evil is still a relatively uncharted sea of material. It is, in itself fascinating because mankind is, in some way, so evil; as is nature. Something must die in order for something else to survive. As a society, we often flatter ourselves that we are "above nature"; that we are no longer animals. It is important to explore that denial because the longer we deny our natures, the farther we get from curing ourselves of those nasty habits. NUMB consciously attempts (despite chronic misfirings) to examine those excesses of mankind in order to expose the causes behind them. Gluttony is often the response of a person who feels, regardless of reality, that he must eat everything he can get his hand on because tomorrow there will be nothing to eat. Perception is the great traitor, e.g: Flesh: Torture is used and is effective because the separation between the mind and the body is a myth. Is it the flesh, tortured, that betrays the mind or is it the mind, perceiving pain, that betrays the body?

Are "found" lyrics an essential part of your product? I feel that such samples are much more effective when used than the artist themselves actually singing about the subjects, (as is the case with much Heavy Metal, reducing it to a macho ego-trip for the artist). Found lyrics can be used to achieve a sense of danger that straight-forward singing cannot. Please comment.

I agree with you completely. In addition, "found lyrics" act as a kind of "audio collage" reflecting and reminding the listener of the very considerable influences of other forms of media.

You commented on the greater intellectual content of European bands making Industrial music. I agree that bands such as Clock DVA tackle topics with an academic stance. Perhaps this is just taking their product too seriously?

I think there is a great distinction between taking one's product seriously and taking oneself seriously. Music is communication, a dialogue between the listener and the maker of the music. The product is the content of that conversation. If the exchange is not serious it's rather like a fast fuck in the back of a car: fun, but of no lasting value. With regards to European bands and the depth of content that they often exhibit; perhaps the reason lies in the fact that they have a greater wealth of culture to draw from. The older your culture, the richer it is, the riper the field in which to pick one's influences.

Can you tell me about your video work? In the UK the chances of viewing a NUMB video are almost zero. For example, are your videos in a horror style, or do you only show live footage, etc?

It is a pretty balanced mixture between live footage and story board stuff. We really try to stay away from anything that's too complicated i.e: special effects. Because, if you don't have a considerable budget, the final product looks very unconvincing. The style of editing and lighting are very much in the "horror" genre. The videos are certainly an extension of the themes explored within the music to be used in a complimentary manner and not simply a marketing tool.

Regarding the choice of artwork for your albums: the screaming suffocating figure on the first, and the blurred images of the second. They go hand-in-hand with the overall atmospheres of the music, enhancing it but also categorising it, both positively and negatively. In a negative way I feel that it gives the uninformed a pre-conceived notion of the music within. They might see a face in agony and decide not to listen to that?

I don't feel that the positive/negative categorisation based on the covers is really much of an issue for a few reasons. As an artist I am not trying to just present music, instead, it is a presentation of a complete idea which encompasses the music, the cover art, any associated video and the underlying philosophy associated with the release. Ideally there should be a relationship between all these areas. Amongst the already 'initiated' I think this is perceived and the imagery/music relates to experiences and feelings that they already have. On the other hand I don't think that the cover art is so negative or exploitive as to instantly dissuade the 'uninitiated' (unlike certain metal albums). It does reflect the contents so that the 'uninitiated' will be attracted to it through interest or 'forbidden fruit' urgings. But whichever it is at least he/she will not feel duped.

Is there a serious side to NUMB, other than what is being expressed through your songs?

If you mean, does NUMB crusade on any given subject, the answer is no. We are not politicians and do not require a platform. Anyone who would consider NUMB as a role model is right out of their minds. I don't think that the minds of our listeners are nearly as unformed as others would like to believe and they do not require us to save them from sin. I assume that our listeners are intelligent people who know the difference between the characters created in our music and the members of the band itself and, as far as morality is concerned, that's each man's own affair.

NUMB DISCOGRAPHY

1986

BLUE LIGHT Cassette (Private Ltd Edition)

1987

NUMB LP (Lively Art)

1990

CHRISTMEISTER CD/LP (Lively Art)

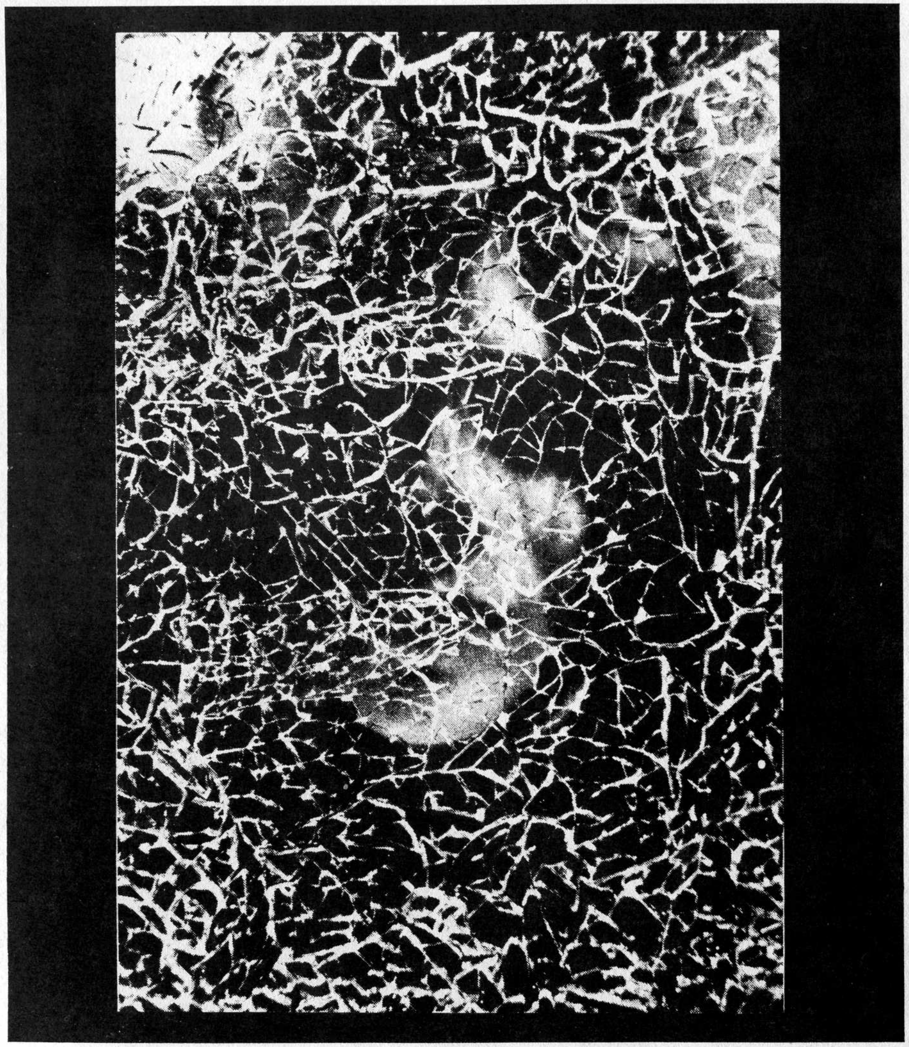
LIVELY ART 13 Compilation LP (Lively Art)

1991

FUNKY ALTERNATIVES 6 Compilation CD/LP (Concrete Prod)
BLISS CD (Oceana/Onslot)

New CD/LP due this year, along with CD reissue of the debut album.

NUMB can be contacted at: MAIN P. OFFICE, BOX 4718, VANCOUVER BC, CANADA, V6B 4A4.



THIS IS THE 2ND RELEASE WITH SO CALLED HYDROPHONIEN , THAT MEANS SOUNDING WATER.
FAR AWAY FROM BEING INDUSTRIAL MUSIC SEUCHENGEBIETE 2 DEALS WITH A DARK, RATHER UNUSUAL ASPECT OF FLOWING WATER| THE WASTEPIPE AND THE CHARACTERISTIC OF WATER RUNNING THROUGH WASTEPIPES.
IN THIS SENSE IT IS MUCH MORE AN ADVANCED KIND OF MUSIQUE CONCRETE. THE BASIC SOUNDS HAVE BEEN RECORDED IN THE SINK OF THE STUDIO ON THREE SEPARATE TRACKS OF THE MULTI-TRACK TAPE MACHINE. TWO CONDENSATOR MICS AND ONE CONTACT MIC HAVE BEEN USED. NOW EACH OF THE THREE TRACKS HAS BEEN TREATED AND PROCESSED EXCESSIVELY UNTIL THE SONIC MATERIAL HAS BEEN COLLECTED COMPLETELY TO FINISH THE PIECE. THEN THE FINAL MIX.
ALL THE HYDROPHONIEN DEPEND ON THE SAME TEST ARRANGEMENT AS DESCRIBED ABOVE. THEY ARE A RUNNING SERIES STARTED IN 1983.
NOTHING MORE CAN BE SAID ABOUT SEUCHENGEBIETE 2. IF IT CONTAINS A MESSAGE IT IS NOT INTENDED. IF ONE DEMANDS A MESSAGE HE SHOULD PICK OUT ONE OF THE MILLIONS OTHERS.
SEUCHENGEBIETE 2 WILL BE NO MORE THAN ITSELF.

ASMUS TIETCHENS

ASMUS TIETCHENS·SEUCHENGEBIETE 2 (INFESTED AREAS 2)·SYRENIA 1 CD

SYRENIA

a division of Musica Maxima Magnetica,c.p. 2280,50100 Firenze,I
fax 39 55 8654423

A SPLIT SECOND *FLESH & FIRE 1991 REMIXES*

Antler Subway AS5058CD CD

Every so often a CD comes along that really is the business, Flesh And Fire is such an example. A Split Second deliver their music with an exhilarating dynamism and this disc of remixes is bliss inducing in the extreme. Kicking off with the 128bpm Koen Tillie mix of 1986's *Flesh* this blistering track leads on to *Crash Course In Seduction - Industrial Mix* which rattles along like Andrew Eldrich on amphetamines. Check out *Close Combat/Muscle Machine - Double Beat Dub Mix*, a very clever mix of two tunes synced together, or *The Parallax View - Warp Mix* for some impressive slices of muscular funk. But do yourself a favour and buy this for the two remixes of *Rigor Mortis*, with their heavy basslines and compelling rhythms they make a vital impact on your life. My CD of the winter at the very least.

Chris B.

ACID HORSE *NO NAME NO SLOGAN*

Devotion 12DVN103 CD/12"

Well what can you say? The product of a drunken night out with Cabaret Voltaire and Al Jourgenson, this was originally released over eighteen months ago. With a bass beat that can penetrate any wall, *No Name No Slogan*, is the industrial strength spaghetti western anthem. With such a mindblowing A side, the B side comes as a disappointment with the mix concentrating on the Ennio Morricone whistles, a tinkly drum machine and some cyclon warriors moonlighting on the side (Where is Dirk Benedict when you need him..?). Forget the B side, *No Name no Slogan* will be the classic anthem of the decade.

Sikorsky XXIII

A.G. GEIGE *RAABE?*

Zensor ZEN2 CD/LP

No, I haven't a clue what they're on about. Another crazy German release and I like it! Nursery rhymed vocals of both sexes wind their way around a varied selection of electronic backing. Synth anthems fly a folk-inspired flag, animated fairgrounds swing and all manner of noises loop their winging way on this joyous trip. I didn't take Raabe's shortish seventeen tracks too seriously and I sincerely hope this doesn't offend them. It's a fun record with a few flashes of brilliance, such as the noisy pop of *Trickbeat*, of which there is very little around in the world. A very pleasing way to spend forty minutes.

Deadhead

Recommended Listening:

A SPLIT SECOND Flesh & Fire 1991 Remixes

Als Die Partisanen Kamen

ANTI GROUP Teste Tones

APPLETON/LEAKE Devices & Desires

CLOCK DVA Man Amplified

HELIOS CREED Lactating Purple

C93 Nature Unveiled

DIGITAL POODLE Soul Crush

DIVE Final Report

EDEN Gateway To The Mysteries

Electronic Body Music 3

INTERMIX Funky Hell

KMFDM Money

MOISTEN BEFORE USE Thud

NEON JUDGEMENT Are You Real

NOCTURNAL EMISSIONS Mouth Of Babes

NON Easy Listening For Iron Youth

ORGANUM & N.BLOCKADERS Wrack

PANKOW Walpurgisnacht

PHEW Phew

Project 91

PSYCHE Daydream Avenue

SWAMP TERRORISTS Grow-Speed-Injection

TAPE BEATLES Music With Sound

ASMUS TIETCHENS Seuchengebeite

ALS DIE PARTISANEN KAMEN VARIOUS

Zensor ZS115 CD

Subtitled "Berlin Underground 1979-83", this features a whole host of inspirational characters who hung out, in and around the SO36 club and to whom we owe a lot. If it wasn't for the seven-odd bands here musical life would just not be the same as we know it. A big claim I know, but look at the line-up: EINSTURZENDE NEUBAUTEN, DIE HAUT, MDK, DIE ZWEI, PI/E, just to name a few. This may all have been recorded a decade ago, but it still sounds fresh and exciting today. There's enough experimentation, noise and general weirdness here to please any fans of the new left-field. Tracks range from amateurish sketched doodles of electronics, guitars and drums, to the passionate primitiveness of Neubauten's big production, via post-punks MDK and onto the acapella silliness of Die Zwei. For me though, PI/E's electro wash of *49 Second Romance*, a la early Soft Cell, together with the warped circuits of FRIEDER BUTZMANN's ultra-sonic tracks steel the scene. But, let's not forget the opening *I Can't Get No Satisfaction* by NEUBAUTEN and DIE SENTIMENTALE JUGEND which is a savage introduction of penetrating melodies. This must be owned.

Deadhead

AMK 1990/GUM *ASSEMBLAGE 2*

Korm Plastics KP3891 7"

If there's one thing that Korm Plastics are really noted for it's the quality of their product. The hand screen printed sleeve in a limited edition of 250 copies (in fact, I'd be surprised if there are any left by now) reeks of attention to detail and quality. Assemblage 2 is a re-cycled version of Assemblage 1, using the sounds from that re-jigged and rearranged with a new and challenging work. So slight it's sometimes hardly even there, it has more of the hallmark of a statement of intent than a record. AMK hail from America, Gum from Australia so I'd say it wasn't hard to work out that this has been achieved via the wonderful postal system. Maybe the two of them have never even met. That's not important, the sounds speak for themselves, more than the sum of the parts. Try for it, you never know, there may even be some left.

Naked

AND ONE *TECHNO MAN*

Machinery MA12-3/6 CD/12"

Oh dear, And One really are funny little boys. Yawn, yawn. The cutsie pair of youngsters from Germany try hard to take the piss out of three top selling electro acts; Mode, Ebb and 242, with lyrics like "Douglas was fishing for a girl-friend, like an idiot looking for a fool", and "Dave was dancing in a disco, like a loser looking for himself", etc, et-bloody-cetera. In a rage of jealousy *Techno Man* rebounds on them, looking like the pile of shit that it is. Good, grown up stuff, I don't think. *Second Voice* on the other hand is hard, aggressive and passionately forceful, sounding rather like new-styled Nitzer. Ah, hero worship after all.

Deadhead

T.A.G.C. MEONTOLOGICAL
RESEARCH RECORDINGS
TESTE TONES
TAGC

THE ANTI GROUP *TESTE TONES*

Soleilmoon SOL15 CD

If there was ever a reason needed for the issue of CD's then these research recordings are a prime example. Originally available on Side Effekts in 1988 limitations imposed by the analogue format of the record itself meant the full effect of this work was never adequately realised. T.A.G.C. describe themselves a 21st Century technological pataphysical Alfred Jarr, the sounds contained herein are certainly the ideal soundscapes for such a man, all subsonic rumblings and menacing voice prints. After recent surgery to my eyes the introductory Test Tones hurt and left a feeling of disorientation. *E.P.M.D. (Eroto Pshyco Motor Disturbances)* pulses and wails along and is almost dance-orientated at times. *Magnetic Pharmacology* is the most accessible work on this release - sustained voice and sounds of the sea are positively relaxing in their simplicity. Incidentally this piece has also been used as a soundtrack to T.A.G.'s film Burning Water which sadly has remained largely unseen. I have had a vinyl copy of this for a few years and despite listening to it at great lengths and now again here, I still find it impossible to categorise, as indeed do T.A.G. themselves. Honorable mentions are given to many scientific areas of work in physiolical and psychological fields, the lavish 20 page book accompanying this offers up a minefield of coherent and intelligent information on the effects of sound on the brain and ultimately the body it requires active participation, forget designer drugs. Buy yourself a brain machine, build your own dreamachine, listen to this with headphones and the speakers on and monitor the results. We'd be interested to hear from you.

Robert H. King

PETER APPLETON/RICHARD LEAKE *DEVICES AND DESIRES*

Soundimage CASS

There is something not right with the world when a label producing material with such style and quality as Soundimage has to limit its releases to cassette only. This may be due to change soon, and I hope so as it's long past the time when a wider public should have been given the benefit of the many excellent recordings on Soundimage. Devices And Desires is no exception. It boasts a 3D recording, which gives a much wider stereo perspective when you listen to it on headphones. Much like holophonic recording really. It is a very subtle difference, a bit of a gimmick in some ways, but I'm sure it would come into its own if this were a CD. Subtlety is the name of the game here, with Peter Appleton and Richard Leake's sound sculptures hanging almost tangibly in the air, barely visible at times but shimmering nonetheless. The antithesis of all the washing machine wielding noise merchants, Appleton and Leake sculpt with sound, shaping into strange combinations but never bashing you over the head with it. Their's is a process of consent. The sounds go where they want to and Appleton and Leake are happy to follow. Only the unexpected outbursts of applause (this was in fact a live performance) break the spell.

Naked

BABY FORD *FETISH*

Transglobal BFORD10 12"

Getting back to his roots, Baby Ford's new single moves even closer toward the heavy techno territory that he has never really been known before. *Fetish* fills all the requirements, relentless beats and bass sequences with distorted hissing vocals not unlike the Thrill Kill Kult. The two B side mixes are more of the same with only slight variation. Taken from the forthcoming album B Ford 9, *Fetish* is receiving critical acclaim from techno dancefloors around the country.

Sikorsky XXIII

BEEQUEEN *NOUEN*

Korm Plastics KP4091 7"Flexi

"Play at 78rpm" - WHAT!! Have Korm Plastics gone totally mad? No-one, but no-one has anything that can play records at 78rpm anymore. I'm certainly not going to scour the junk shops looking for something that will. Sod it, 45 rpm it is, on it goes. As it happens it doesn't sound too bad at this speed. Minimal soundscape-ish. A few plinky bits, nothing much to it really. Originally the music went with a dreamachine installation in Nijmegen, where the audience used the machines and Beequeen performed a live soundtrack. I'd guess at 78rpm the whole thing would be over in well under a minute, so you'd better be a pretty light sleeper!

Naked

BIZARRE 1 VARIOUS

The Clock Strikes CASS

Another in the continuing series of samplers from The Clock Strikes and a considerable improvement on the Europe Endless compilation reviewed last issue. Some of the tracks are culled from releases already available. ATTRITION's *Under The Bridge* is the lead track from their A Tricky Business LP and starts off the proceedings in fine style, followed swiftly by *Non Verbal Clue* by STRESS, a bruising sequenced discourse and the previously unreleased *The Dream Goes On* by DANCE NAKED drives along on a crunching bass riff and pulverising drums. VENUS FLY TRAP's orgasmic *Achilles Heel* drives the point home, probably the finest track they've done to date (I'd recommend getting the single if you can). There is still a strong rocky presence maintained by such acts as HEARTBREAKER and their rather over the top sub-Heavy Metal workout, the cringingly titled *Lil' Misbehaviour*. I could have done without EVERY NEW DEAD GHOST's forgettable *Understanding* as well, but that is more than made up for by VOODOO SIOUX's excellent *Voodoo*. All in all a big leap forward from earlier releases and a massive improvement in sound quality too. The Clock Strikes is rapidly carving out a niche and long may they continue to chip away.

Naked

BLUE ANGER *FORBIDDEN RHYTHM*

Blue Movement 12"

The two tracks on this white label mark a subtle change in the sound of Blue Anger. Taking on an almost modern electronic cabaret sound, Forbidden Rhythm sounds very much in the vein of the mid-eighties Propaganda and Colourbox style with vocals that flow close to discordance, but never quite go over the edge. *Nearby The Factory* has a much bouncier sound with a lovely elastic keyboard sequence and a much sparser vocal. Worth seeking out as a refreshing change to the current aggressive dance trends.

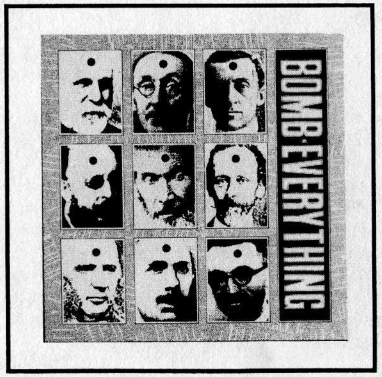
Sikorsky XXIII

BOMB EVERYTHING *FOUNTAIN HEAD*

Devotion DVN102 CD/12"

Mickey, Goofy and Donald crawl from the wasteland of Disneyland and shoot themselves up the backside of depravity. A monstrous bulk of raging bass and drums, these swilling ruptures of swinging grunge, slime their way around the speakers, like a snail with an endless foul-smelling stream of diarrhoea flooding from its anal orifice. *Fountain Head* and its accompaniment is filth, disinfect may have been smeared around the edges, but it's filth nonetheless. A pillaging vocal lesions through lethargic multiple masses of samples and grime-caked guitars, but it's the lobotomising rhythm which causes fatal convulsions. Bomb Everything compound a mass of uncleanliness, but who's going to clear the resultant staining mess?

H. Marcuse



BORGHESIA *DREAMERS IN COLOUR*

Play It Again Sam BIAS208 CD/LP

Dreamers In Colour is a long way from the Body Music banner which the label were waving a couple of years ago. Borghesia these days it seems are nothing more than a soft grid of sequences, backbeating drum patterns and a dispassionate laid-back vox. *400* is nothing more than a bog-standardised Kraftwerk sequence and effect bombarded voice. More of the same on *Power City*, which is about as powerful as a dead battery. The rest, I'm afraid, is just as bad, with only *Game's Over* managing enough force to energise. With fourteen tracks to wade through on Dreamers it left me with a sad feeling of nostalgia for the like of No Hope, No Fear. Nice production, but didn't move me in the slightest.

Deadhead

BRUME *NO THING*

Staalplaat STLTD06 CD

An extremely loud and disturbing melee of sound. Difficult to categorise (which can only be an advantage), it drifts in and out of a no-mans land somewhere between bruitisme, musique concrete, SPK circa Auto Da Fe and the sound experiment's of TAGC's Digitaria. I found the high frequencies painful as did our cats, and the stop-start percussion left me feeling uneasy. I know nothing about Brume as the sleeve notes are minimalist to say the least. A distinct oddity - not for the faint hearted.

Robert H. King

THE CASSANDRA COMPLEX *WAR AGAINST SLEEP*

Play It Again Sam BIAS195 CD/LP

Opening with the uptempo *What Can I Do For You*, The Cassandra Complex's War Against Sleep initially returns to the old sound of their debut Grenade album. The first four tracks bask in the typically rich guitars and sequences of the classic Cassandra Complex sound. The turning point comes at probably the outstanding track of the album, *She Loves Me*. Introed with a deep orchestral overture, *She Loves Me*, loses the wall of guitars and touches on the more emotional side of the Cassandra Complex. The next four tracks carry this theme still further culminating in *Lakeside* which take on a more menacing remonstrance approach with slow, heavy drums and a diving ethereal guitar. The Cassandra Complex may record outstanding singles as proven in the past by Datakill and Let's Go To Europe, but they can never fully put together outstanding albums, only mediocre ones. Nevertheless, The War Against Sleep is pleasant enough, maybe marking a move toward a more thoughtful approach to their music.

Sikorsky XXIII

CHAR-BROILED *SUMMER ASSAULT*

BTT Tapes BTT12 CASS

Great squeek-jazz weirdness from this U.S./Czech improvising trio. With sax, clarinet, guitar, electronics and percussion they expertly cook up the kind of lunatic, loose clatter that's a perfect antidote to the techno-infatuated 90's. At times akin to the sound of being wilfully eaten alive by a hoard of small animals; sometimes rodents, sometimes insects, occasionally reptiles. With this cassette you get a fair approximation of the soundtrack without having to undergo the messy ordeal and awkward after-effects.

Campbell

CHRIS & COSEY *PASSION*

World Serpent Seven WS7004 7"

What can I say that hasn't been said before? A rather odd issue on an English independant label, one side with a rather excellent runic etching declaring "Sex Is Not A Sin", the other side featuring a track recorded a few years back, originally titled Price Of Thieves, now getting a more smooth seductive re-working, all crescendo drums, pulsion drums and Cosey's deep brooding vocals. Extremely limited - need I say more?

Robert H. King

DAVE CLARK/WALTER DRAKE *THOUGHT CLIMATOLOGY*

Environmental Music CD01 CD

The time is 6:30am and after staying up all night with the latest review material, this haunting collection of work soothes my mind into a welcoming relaxed state. *Second Birthday* opens the CD and builds up in a virtual tide of guitar/sitar/chime samples, flowing in and out like waves over an intriguing sample of a cat, or is it a child? The whole thing has an 'open' feel to it - endless waves of sound reminiscent of Zoviet France and even the early work of Edgar Froese (Tangarine Dream), no chants of hippy please oh ye of marginalised preconceptions. *Tibetan Garage Band* is almost Lustmord/Current 93-esque, with its spatial voice treatments, gongs and bells before flowing into another tidal wave of guitar. The vast majority of sounds herein have been so manipulated that they are virtually unrecognisable from the source. I thought I could hear telephones/car horns..., but then again, that's the beauty of the work, the sound is only limited by your imagination. An excellent soundtrack to inspire you before the daily grind.

Robert H. King

CLOCK DVA *MAN AMPLIFIED*

Contempo CONTE182 CD/LP

Riding high on technology, DVA release yet another seminal piece of work, showing again they have no contemporaries. Their sound sculptures have a clarity, an implicit wholeness that leaves you with the clear impression that nothing, not one note, not one sound was accidental, wasn't unintentionally placed to achieve maximum effect. Are they musicians, or engineers of sound, of soul? They are haunting, uplifting, demanding, its so much more than just music. Man Amplified is a logical progression from Buried Dreams, many of the tracks, especially *Techno Geist*, having an indescribable ethereal quality. There is nothing as harsh as The Hacker, the album is much calmer, exquisitely serene. Though that is not to say you won't hear this album on the dancefloor, *Final Program* and *NYC Overload* are cases in point. Yet even in these, with the near tribal rhythms and pulsating sequences, the overall feeling is one of tranquillity, perhaps due to Adi's almost whispered vocals. One after another the tracks engulf you and cast you adrift, the lilting piano and the computers joining in unexpectedly harmonic symbiosis. Technically perfect, all the tracks come complete with explanatory notes, giving us a small insight in what inspires the DVA collective and how they work; in fact the whole package reeks of quality, well done Contempo. DVA are a pulsating, throbbing man-machine, silently creating a soundtrack for an apocalyptic re-birth. When so many have fallen by the wayside, Clock DVA still lead.

Paul Toohill

CHARLIE COLLINS & JOHN JASNOCH *DYNAMITE*

BTT Tapes BTT10 CASS

You might remember Collins from his stint as weirdbeard for Clock DVA and The Box in the early eighties. These days he's happier as one of the protagonists in the Sheffield improvised music scene (a small but vital cell), from whence this cassette comes. Four long alto sax/guitar improvisations that scrape and squalk in all the right places, but rarely cut loose like, say, Fred Frith and Lol Coxhill's excursions into similar areas. If you're a connoisseur of this kind of thing then Dynamite might get you worked up into a fair fervour, but otherwise it's strictly an occasional experience.

Campbell

HELIOS CREED
LACTATING PURPLE

HELIOS CREED *LACTATING PURPLE*

Amphetamine Reptile ARRCD23/174 CD/LP

This is a warning. Too many drugs kids and you'll begin to sound like old Helios here. No, you can't get them on the National Health! Lactating Purple is another eruption of chromium nirvana and the man is searching to the farthest reaches of his bombed out mind to create a mutation as close to a former lifespan as is alienly possible. Son of Half Machine Lips Move is upon us. The sound of metallic guitar and studio control panel fucking, this (wounds to say it), sticks a fist in the belly of anything Damon has done over the last half a decade. Creed's blissed out fits of forced exposure may be lacking the schitzophrenic vocals of Edge, but who needs em, when the music is as serrated as *Ub The Wall*, *Nebuchadnezzar* and the shape-shifting complex of *The Radiated*. A heavy K.O. of synths, samples, drums and a brood of skyriding guitars with a shitload of effects, Lactating Purple is diseased. I'm physically shaking, but thankfully I caught the man's disorder years ago.

Deadhead

CULTIVATED BIMBO *CONFIGURATION 1 & 2*

Energy ERCD005 CD/LP

Another viable slice of non-stop technotronics from Sweden's Energy stable, home of Poupee Fabrikk among others. With their feet planted firmly on the dancefloor Cultivated Bimbo are sleek and clinical and these seven ruthless cuts are sharper than a surgical knife. A fine hardcore electronic exercise, Configuration 1 & 2 adds up to megadance proportions. The jacked up *Ready To Reveal* 12" and 7" versions infect like a virus. Unmissable. God I love this music.

Chris B.

CURRENT 93 NATURE UNVEILED

Durtro 009 CD

The seminal Nature Unveiled at last receives its long overdue release on CD. Although recently re-released on vinyl, this CD is a must for Current 93 enthusiasts. Extra tracks include those from the free 7" given away with the first 1000 copies of the original LP (*No Hiding From The Blackbird* and a NWW track), as well as two tracks from the Lashtal 12" single. The 78 minutes long CD also includes two live tracks, previously only available on bootlegs. These are *Maldoror Rising (Live in Amsterdam 1984)* and the utterly overwhelming *Maldoror Falling* from a Brighton gig of the same year. Current 93's first LP stands out as a roughly hewn yet brilliant gem. This masterpiece of blistering, distorted aural anarchy still sends convulsions through the body and shivers up the spine.

Demon Popstar

DANCE OR DIE *DANCE OR DIE*

Machinery MA1-3/5 CD/LP

Yeah, we liked them so much we bought the company...! This self-titled mini-spectacle appeared before the full-body of 3001 (reviewed last issue) and witnesses the fact that Dance Or Die carved a techno niche for themselves from the word go. With Dance Or Die there's no reprieve, they launch themselves head-on, carcrashing sonic masses of aural effects into your body and mind. Their production is amazing, clear as the proverbial crystal. Melody and noise shine outwardly together, making Dance Or Die a sleakly polished, hellish machine. Recommended to those who like their excursions fast and frantic, but never expected.

Deadhead

DARK STAR *NO SIGN OF INTELLIGENT LIFE*

CASS

From Germany, Dark Star seem to embody the best moments of Swans, but with a friendlier, more ritualesque feel. All the tracks are prowling SH101 driven affairs, crackling with soft white noise and slowed rhythms. The most outstanding track is the fourteen minute *Deadline*, an industrial skank epic with plenty of percussion, swirling synths and the odd Cabaret Voltaire sample. Also worth a mention are *Forbidden Planet* and *Terra Incognita* with their looped organic sounds and ethereal undercurrent of noises. An excellent cassette of laid back tracks for skanking around the house to.

Sikorsky XXIII

DEAD C *HELL IS NOW LOVE*

Siltbreeze SB002 7"

POWER

Forced Exposure FE026 7"

A couple of singles from New Zealand's premier guitar-racket combo, released via a couple of the USA's most discerning labels. For my money, the Siltbreeze release is the better of the two: *Hell...*, sprawls beautifully, soulfully, a law unto itself, while *Bone* careens and lurches as only a lovesick Antipodean drunk can. Should at least be Number One is some chart somewhere (even if it's only in your head). By comparison, the Forced Exposure single is, excluding the disorientating amplifier-buzz of *Peace*, in a more conventionally rock vein and doesn't get those excitement-nodes racing in quite the same way. Maybe you'd call it grunge if it was so unashamedly human, if it was more inhibited and cliched. I just turn it up loud and stumble around the room. Can't wait for the Siltbreeze double-LP.

Campbell

DEATH OF VINYL VARIOUS

DOVentertainment DOVECD22 CD

The people behind this compilation certainly know what they're doing, this isn't your average collection of second-rate and filler material. With a running time of 74 minutes it connects together not just new media artists, but some of the best obscure music from around the globe, 16 perfect tracks from Europe, Japan, Canada and the USA. Included is the well executed *The Motorcycle Sped* On by STEINSKI AND MASS MEDIA - JFK's assassination against a backdrop of Honky Tonk Woman drumming and the superb *Into The Circle* by Japan's VASILISK. From the exquisite *Born Of Fire* by ZONE to the impressive plethora of samples on JOHN OSWALD's *Brown*, this disc cleverly predicts the healthy future of music. Closing with the disorienting rendition of *Can't get Used To Losing You*, DAVID SCURR sounds like he's being dragged through the mix. There's something here for everyone, shame DANTE's *Cuckoo Clock* was only a minute long though!

Chris B.

DELERIUM SPIRITUAL *ARCHIVES*

Dossier DCD9033 CD

Trickling out onto the wastes of the spit-licked clean floor of Euphoric's polished movement and Intermix's terminal spacing, Spiritual Archives comes as somewhat of a relieving cold-clamminess to Frontline's latest mixture of dance formations. Continuing where Stone Tower left off, this writhes away, journeying on rivers of sound. Crossing tributaries these abrasive pieces of digital tension collide past and future mystics and ghouls. Visions of religious callings, sacred wars, birth and death are all summoned by the intense pictures these pieces conjure up. Far more powerful than a bludgeoning noise, Delerium is a music for the inner psyche, to be at peace, or at pains with. A closed sanctum to be alone with... A pleasing chamber, now visited again after a few recent bypasses.

Deadhead

DIE FORM *SAVAGE LOGIC*

Parade Amoureuse PHOE016 12"

This is a great 12" from Die Form which shouldn't work, but it does. Drum machines and sequences are the name of the day in *Savage Logic*, pounding along like an out-of-control party. What's weird is Elaine P's almost operatic vocals (remember Klaus Nomi?). If I had read it, I would have dismissed it, but it is really good. The song leaves you uplifted and wanting more. It's four minutes but it feels like two. *Power Of Persuasion* is slower and a little strange, like an avant-garde pop song with robotic vocals. The chorus is quicker and I'd love to have heard a whole song of that. Buy it for *Savage Logic*, a surprisingly seductive dance track.

Paul Toohill

DIGITAL POODLE *SOUL CRUSH*

Shadow Canada SR02 12"

Okay, so you've immediately put them in the same category as Canada's Skinny Puppy, Frontline, etc..., so what? To my mind Digital Poodle have knocked the spots off anything Puppy have done in the last three years here, with this ringingly rhythmic EP. Minimal, racing sequences, spacey backdrops, damaging machines forge their metal through a digitalised environment of precision dancescapes. On the underbelly of Crush's unnatural purisms lies an enquiring slow-dive remixed by the masters of the unexpected, Zoviet France, making for an interesting interlude of psychological sound probing between bouts of hysteria. Mixing only the best of Numb and Delerium, you can forgive Digital Poodle for having such a fucking awful name.

Deadhead

DIGITAL POODLE *SOUL CRUSH*

DOVentertainment DOVE88CD CD/LP

Digital Poodle has to be the stupidest name I've come across so far in 1992, but, do you know, I might just forgive it. DP hail from Canada and figure 3 members with pseudonyms almost as daft as the band's name. The vague similarity of the name with another slightly more popular Canadian product (and I don't mean Bryan) is no coincidence, as soon as the disk starts spinning you are right in Skinny Puppy/Front Line Assembly world and it's not bad either. Iterative synth sequenced lines overlaced with pounding heartbeat rhythms, and yes, there is a grating, screaming vocalist, reminiscent of good old uncle Jourgenson. Tracks like *Work Terminal* are just asking to be sweated to on a hard dancefloor and the downers, in the form of *Revoltnika!*, are tracks for dark rooms. A let down track is *Nasty*, though only because of its dreadful guitar sample, we are talking casio here, the sample voice is much better. Yeah I know it's not original stuff (did I forget to mention the found voices?) but I like it, so I'll let them get away with it (the name I mean).

Paul Toohill

DIVE *FINAL REPORT*

Minus Habens MHR010 LP

God, when I put this on it was like stepping back in time. An age when Portion Control's I Staggered Mentally was the bible for me. Low rumblings of rhythm and streams of cut-ups would be injected into my veins on a daily basis and some of this was like reaching for the fix after years of staying clean. Dive is the other half of The Klinik and what he has provided me with here is a looking glass of past affection. I could bore you all stupid with tales of extreme bass frequencies, shuffling noise and inhuman voices, but you'll be pleased to hear I'm not. I just implore you to buy this. Buy, buy, buy.

Deadhead

DOC WAR MIRRAN *DON'T MENTION THE WOR*

Korm Plastics KP3991 7"

In a limited edition of 350 copies, Doc War Mirran uses an assemblage of cut-ups and concrete sounds in a totally off-the-wall way. That rarest and most precious of elements within avant-garde music is to be found within these grooves, humour. That's right, the Doc actually knows how to laugh! The vein of humour is actually taking a long laugh at the expense of the pretentious arty-farty beat poet types who see sound collages as some sort of life shattering experience. The Doc understands. It's fun and it's meant to be.

Naked

DOUBTING THOMAS THE INFIDEL

Third Mind TM9218-2 CD

Thankfully the visionary Third Mind have picked up this charred piece of electro burning. Released late last year on Wax Trax, the review of The Infidel in our previous issue by Maria Sikorsky rings true and now with the disc's widespread availability we can all revel in this elaborate work. Doubting Thomas will obviously appeal to Puppy fans, but others should take note, this holds more. A twitching text of electronic patterns, constantly inspecting the unexpected.

Deadhead

DSIP

SPH 025 CASS

Delta Sleep Inducing Peptide hail from Germany and appear to be steering clear of their country's current infatuation with all things 'clunk-bleep-buzz' on the dancefloor. Instead this is an odd mixture of well constructed percussive rhythms and the territory covered by Cabaret Voltaire around the Red Mecca period. This release suffers somewhat by poor duplication quality, but is nonetheless worthy of checking out.

Robert H. King

EDEN *GATEWAY TO THE MYSTERIES*

Third Mind TM9231-2 CD

Hailing from the same flaming earth which once was the home of Dead Can dance, Eden's debut European release could be lit under the same sun as their long-lost neighbours. Eden use the same types of traditional instruments, with perhaps a farther reaching notion of modern programming and keyboards. Their songs are an uplifting experience, richly textured, a source of cultural exploration seeking the heritage of our past world. Awash with a bright spirit seeking movement *Heads On The Hearth* and *Saint Genevieve's Dance* soar to the frenzy of life. But the many colours of Gateway To The Mysteries hold even the haunting sombreness of *The Unveiling Of Brigid*, a piece of flooding keyboards last seen from the depth's of Black Tape For A Blue Girl's dark and brooding heart. Eden's pleasures are a looking glass of beauty, somewhere to wallow in forever.

Deadhead

ELECTRO ASSASSIN *JAMMING THE VOICE OF THE UNIVERSE*

Concrete Prod CPROD018 CD/LP

First there was Havoc and now finally Electro Assassin. The remaining one third of Johnson Engineering Co. let's himself loose once again on a cybertechnic generation of ultra-youth with gritted teeth vengeance. Kevin Gould sets his circuit boards wits with new partner Ian Taylor and lifts off where JEC left us in the lurch and head at a tangent to Solar Enemy areas. Jamming The Voice..., steals the ambience from P.C.'s Psycho Bod, adding a heavy-ladened force of purified sonic noise. *Big Violence* and *No Remorse* are graphically layered, an all-encompassing surge of moving power. These laser-splitting dance charges mirror the album's whole, visioning a new lead, with a slender nose in front of their idols. This album should be a guiding light for those in the war zone, fast forward to the Electro Assassin.

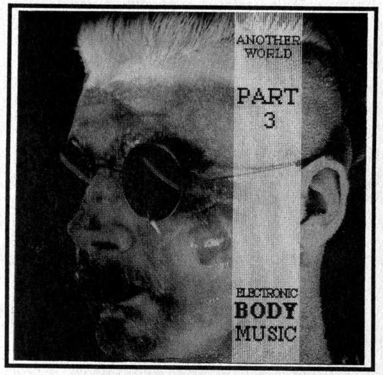
H. Marcuse

ELECTRONIC BODY MUSIC ANOTHER WORLD PART 3 VARIOUS

Antler Subway AS5063 CD

If you've been following MFTEQ you'll have read reviews of most of the bands involved here, such as X10, BORIS MIKULIC, VOMITO NEGRO, WHAT'S and THE OVERLORDS and pretty good reviews at that. So, it's no surprise to hear that I think the suns shine out of the anal orifice of this compilation, with in most cases, the best cuts from the bands above and a lot more. Pure unadulterated electronic dance is what you get for your money. CODE INDUSTRY and DEFCON 4's sexless throbbing bass rhythms run long and hard into the savage repetition of THE KLINIK, MUSSOLINI HEADKICK and IN SOTTO VOCE's noise-ridden *Sequence 1*. NOISE UNIT's (Frontline/Klinik offshoot) *In Vain* manages to sound like something off Caustic Grip with only a different kind of drum sound, which crosses neatly into the other side of VOLTAGE CONTROL's acidics and D-SIGN's magical Burning Cells - a Klinik/Die Form collaboration, sounding like X10! A question must be asked as to why A SPLIT SECOND's Flesh has never made it really big? Oh well, perhaps on its tenth re-release who knows?! Another World 3 is out there (as they say), way out there and proving Antler Subway are way, way ahead where this stuff's concerned. Much more of the same please.

Deadhead



ESPLENDOR GEOMETRICO *SHEIK ALJAMA*

Daft 1001 CD

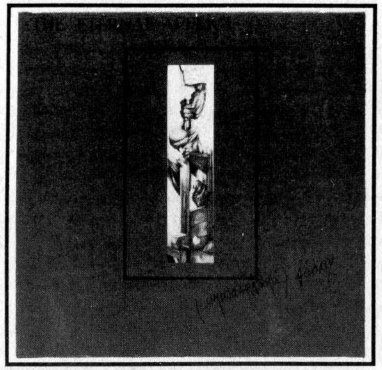
Esplendor Geometrico define the musical territory where East meets West, adopting a similar strategy to Muslimgauze, heavily percussive, pulsing electronics overlaid with Arabic chanting. A curious and impressive work on the whole; the hypnotic minimalism of *Animatriz* is a definite high point, as is the quasi-industrial *Medinati.*

John Everall

THE ETERNAL AFFLICT *LUMINOGRAPHIC AGONY*

Glasnost GLAS902 CD/LP

Emanating from Germany on the new Glasnost label this mini album from a band I know nothing of is a welcome addition to the MFTEQ fold. Uptempo, almost pop-like these six tracks would be closely linked to Frontline Assembly if it wasn't for the lack of repetition and the use of actual songs. The voice has an edge to it, can actually sing and has no need for effects as an addition of power. In fact, the only effects you'll find here are used in the stunning production. Electronic sounds are allowed permeation of the skin, melodies and occasional bass sequences do not have to be



held together with a pounding beat, in this case the drum machine is a subtle backing, taking nothing away from the music or vocals. *Nirvana* has a strange operatic female vocal, a sting in the tale for the rest, the best of which, *San Diego (The Tragical)* has all the properties from where hits are made from. The Eternal Afflict are one of the few who just might crossover, whilst still retaining their touches of strangeness

Deadhead

EXCESSIVE FORCE *CONQUER YOUR HOUSE*

Wax Trax! WAX7176 CD

After the recent mutual remix project, Sasha from KMFDM and Buzz McCoy from Thrill Kill Kult have teamed up to form Excessive Force. Conquer Your House embodies both the characteristic dance/guitar sound of KMFDM, but takes it to the extreme with more dance and more guitar than previous KMFDM material. Tracks such as *Blow Your House Down* and *Ride The Bomb* readily display input from Sasha, while a version of the title track has a sparser Thrill Kill Kult sound. All the tracks burst with energy, but by far the best is *We Like War*, a slight departure from the chainsaw disco sound, with very little guitar and even a hint of recent Clock DVA, but still with that piercing Sasha vocal. Conquer Your House is an essential album for any KMFDM fetishist, or for that matter, anyone at all.

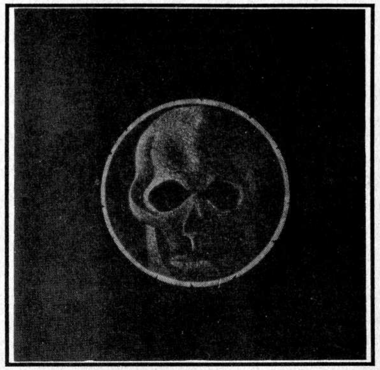
Sikorsky XXIII

FOETUS INC *SINK*

Self Immolation WOMBINC6CD CD

With the release of the new Foetus offering imminent it's time to mention Sink before it disappears without a trace, being an essential purchase for old fans and new kids on the block alike. If you don't hold dear to your heart at least one of Foetus' past releases it's probably because you're dead or reading someone else's copy of MFTEQ! Clocking in at 80 minutes this collection of remixes, scarce and previously unreleased material is an initiation ceremony that will lure you into an innovative world that is the confrontational ghetto of Jim Thirlwell's prolific mind. At times in close proximity with God and the Devil at one and the same time, his effect on music cannot be understated. As a performer he has set a sinister benchmark for an extreme, unusual genre of electro. Kicking off with a version of the now long gone *OKFM*, from January '81, these cuts span the eighties. Suffice to say that his early works cost an arm and a leg - try this for yourself and find out why. The comprehensive booklet completes the package and is a tremendous bonus.

Chris B.



PETER FROHMADER *3RD MILLENIUM'S CHOICE VOL. 1*

Nekropolis NCD002 CD

Peter Frohmader is a German born musician who has spent the last twenty years playing a variety of avant-garde, electronic and space rock and this CD with four long pieces is a combination of all those styles. The first, *Saturn Symphony* spans almost half an hour and in that time we saddle up, blast-off, sit back and enjoy the ride, circle the planet and then return again. Obviously inspired by a host of seventies German experimentalists I found it good background music, when in fact it needs close scrutiny, which I did give *Eisenkraut* and its battling string arrangements and circular sounds. *Pharao*, the finale, was also favoured, a deathly mix of quivering lights, massing to one immense soundtrack of space and time continuum. 3rd Millenium has been imagined for some far off star, ancient yet infinite. Peter Frohmader is the bearer of these journeys, an alien mind in a human body.

H. Marcuse

FRED GIANELLI *FRED*

Wax Trax! WAX8166 CD/LP

ROSEBUD

Wax Trax! WAX9188 CD/12"

This debut mini album from Fred Gianelli contains a variety of styles from the chunky gravelly opener *Mindblower* with grinding guitars and guest vocals from the Thrill Kill Kult's Groovie Mann to the ambient ethereal sound of *Quintessence* and the rather disturbing *Black Burn*. There is very much a housey feel to this album with the heavy techno *V4 Vendetta* and the single *Rosebud*, a bouncy piano driven track, the single version of which contains two sparse mixes along the lines of Meat Beat Manifesto's *Radio Babylon*. An interesting atmospheric album that displays the versatility of Fred Gianelli.

Sikorsky XXIII

THE GIBSON BROS *EMULSIFIED*

Siltbreeze SB003 7"

Remember Cuba? As much as any other, that record brings back happy memories of largely imaginary late-seventies disco-dancing days. Imagine my surprise, then, when I discovered that the band responsible for said classic had retreated to the grubby world of the U.S. Underground scene, reinvented themselves as a fucked-up garage band and changed line-up completely. This means that on the sleeve, the white guys in the band have to appear blacked-up in order to maintain their previous image. I'm not fooled. What you get here is a couple of minutes of seemingly random tape-splicing, serving as an introduction to some primitive bastardised blues covers. More satisfying than that description hints at, but only just.

Campbell

GUNSHOT *CLEAR FROM PRESENT DANGER*

Vinyl Solution STORM40 12"

Being a lover of Gunshot's brand of noise and rap, I thought I'd put this in to try and tempt a few people to try their work. *Clear From Present Danger* certainly hasn't the power of the last, Crime story, but does have some weird sounds happening in the mix. Hardcore rappers hit the target with the flip *Interception Squad* though. A bass sequence loops so low it hardly registers with the brain and if you can reach far enough into your mind, you'll hear deadened samples enhancing the mass of tempered vocals. This doesn't mean we'll be opening these pages to reams of rap records, but Gunshot are genuinely different..., Industrial Rap (Christ, what have I said?). As the voice states..., "fucking hardcore".

Deadhead

RICHARD HELL *ACROSS THE YEARS*

Soyo Prod CD/BOOK

Another poetry book and CD with characteristic exquisite packaging. I used to be a great admirer of the Voidoids, now the founder of the blank generation returns in the guise of a poet. Actually the man who once sported a T-shirt bearing the legend: "PLEASE KILL ME", reveals himself to be pretty adept in his new vocation. His delivery is faultless, his command of language prodigious and his armoury of images very impressive: "A tendency to ego-disintegrate and passionately identify with the cockroach one is compelled to viciously crush on the kitchen floor". Cool stuff.

John Everall

HUM PROJIMO *CA SE GUERIT*

Glasnost GLAS903CD CD

In a gorgeously presented foldout sleeve with lots of fiddly, cut-out bits, plus cards full of German lyrics. About the only English I could find were the word Neurotronic Poetry Muff. So, now I know! Nothing gained from the phrase, so let's unwrap and give it a listen. Peculiar, I think may be the word? Long passages of strangely patterned percussion, light synthetic sounds, surrounded by a tinkling piano and a few saxy blowings. Odd noises punctuate the open space and voices unfurl in German-speak (Neurotronic Poetry Muff no doubt). Well, I've no definition for Hum Projino at all, but I can approve of their freaky tunes and abstract packaging.

Deadhead

HYBRIDS *THE RITUAL SHOULD BE KEPT ALIVE (PT. 1)*

3RIO ART 005 CD

Sitting here in the dark many floors nearer to God, it's 3am and the mist has come down fast and dense, the city skyline has disappeared. It couldn't have been a better time even if I had planned it, to listen to this ritual trance music. A live digital recording by the Hybrids who make their activities a way of life. A solitary human voice resonates and draws us in deeper and deeper seducing us with its sparse simplicity. Gradually the rhythm builds, constructed only be electronic drums and acoustic African woodblocks, a magickal tribal pulse - again so simple it's positively brilliant. The percussion fades the voice vibrates louder, then as quietly as it began it is gone. One of the most impressive releases in this field that I have come across, all recorded without the aid of samples and synths. Thankfully Part 2 is imminent.

Robert H. King

I HEAR THE DEVIL CALLING ME VARIOUS

Drag City DC008 7"

A curious item; twelve tracks, all around one minute long, acting as a kind of low budget, blink-and-you'll-miss-it introduction to New Zealand's Expressway Records roster. This has its obvious good and bad points; nothing goes on for long enough to irritate, but when something exquisite turns up it's gone all too soon. The range of mainly unusual stuff here does work if you ignore who's doing what and treat the thing as a collective whole, just letting the tracks crash into each other, enjoying the contiguity. A short synopsis would reveal all-out noise attack (A HANDFUL OF DUST, DEAD C), some fine drug-folk meanderings (ALASTAIR GALBRAITH, THE RENDERERS, DADAMAH, DAVID MITCHELL), drone menace (PETER JEFFERIES, OLLA, GATE) and even some pop music (CYCLOPS, QUEENMEANIE PUSS, STEPHEN KILROY). Enough?

Campbell

INSIDE TREATMENT *UNDERNEATH MY PURPLE SHADES*

Energy ERCD006 CD/LP

Sweden have spawned a musical monster with this lot. Inside Treatment play a hybrid of primitive electro-pop with punk vocals, imagine if you can, Skrewdriver let loose in Abba's recording studio with a heap of techno-wizardry and you're half way there. With pumping beats and great hooklines this outfit have great promise but the vocals are a bit out of context with this type of material! Despite its shortcomings though, this disc definitely offers more fun than most.

Chris B.

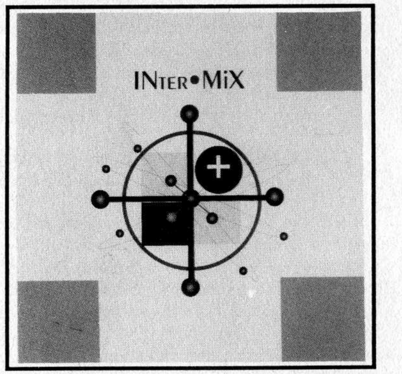
INTERMIX *DREAM ON/FUNKY HELL*

Third Mind TM24116 12"

INTERMIX

Third Mind TM92301/2 CD/LP

Intermix is Bill Leeb and Rhys Fulber of Front Line Assembly proudly proclaims the stickers adorning the sleeves of these soul crushing releases from the ever flourishing house of Third Mind. This is the dynamic duo's latest all instrumental side project and holy samplers Batman, it's got all the hallmarks of 24 carat dancefloor classics. Containing all the immediacy and power of FLA as witnessed on Cum *And Get It*, resplendent with psychotic samples and metal guitars floating along on a deliciously haunting keyboard line. *Dead Ladder* crunches along alluringly with that oh so simple yet brilliantly melodic keyboard sound that Bill and Rhys have mastered within their own demon child Delerium, its hookline is surely in the running for a remake of The Persuaders, standing in for John Barry. The final jewel in the crown on the album is *Voices*, a beautifully infectious wash of keyboards and pulsing beats, once again sharing that Delerium sound throughout its (far too short) five minute existence.



Dream On and *Funky Hell* carry on the pulse-raising flow of grinding beats but more simply ladened than the album (well, I could recognise more). While their contemporaries pay homage to a rock background (The Orb, Renegade Soundwave) these enfant terrible of the digital domain are drawing from their own past - the ever influential work of Kraftwerk, Yello and even those bastions of funk Afrika Bambatta & The Soul Sonic Force, with a tinge of the Sugarhill Gang for good measure. By the time you've finished dancing you'll feel that someone's been at your feet bastinado style!

Robert H. King

JACK OR JIVE *PRAYER*

Dragnet/Dom Elchklang DRADOMEL01 CD

A Prayer commences, all melancholy, single mellow synth and sad piano against a backing of angered voices, cut-up to violent retribution. A setting scene to the bulk of Jack Or Jive's Prayer. Lurking within the Japanese culture here is a longing for the continuation of life. Grave, desolate female vocals sing tales in their native tongue over open, electronic and acoustic arrangements. In a perverse way this reminded of This Mortal Coil, sorrowful arias sung with the spirit of the broken-hearted. The music of course is quite different, allowing for a pattern of unnatural sounds to ply with the enchanted vocals. Prayer has a quaintness exuding from the dark and truly radiates affection on the charming *We Lost*. Beautiful, there's hope yet.

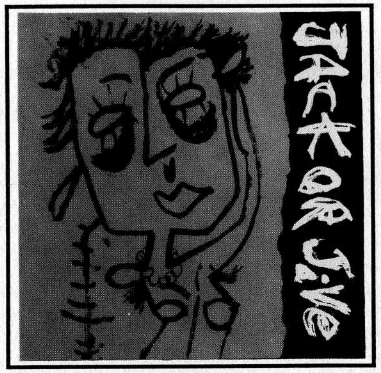
Deadhead

JACK OR JIVE *TO YOUR RISE*

Dragnet/Dom Elchklang DRADOMEL04 7"

Another sensory piece from the alluring Japanese, this time raw and untouched by digital perfection. The soft-sighing vocals are ever here, but a few unsynched sounds break the spell-bind and along with the accidental tape hiss is a little bit distracting from their obvious charm. Nice, but flawed.

Deadhead



KMFDM *VOGUE*

Tranglobal TRAN04 CD/12"

MONEY

Tranglobal GLOBAL2 CD/LP

Kinda Mother Fucking Dance Minimalism... The half-assed fun(k)sters spill their technocratic guts across another couple of slabs of heavyweight syncopations. Blowing their tops to a massive rhythmic attack of electro distortion and noise. Seemingly focussed on the whole spectrum of broad electronic sounds, they manage to capture the raw power of earlier incantations, switching them around, bludgeoning with a prodding hard beat of pulses. The unhinged beauty of their trademarking guitar bursts on *Bargeld* and *Vogue* have slightly diminished in the mix of things here, but the ravaging vocals of Sasha lack none of his threatened menace. For one ridiculous moment they allow a touch of sweetness, in the shapely form (no doubt) of a one-step-away-from heavenly female vox, contrasting to the affect of hysteria. Never take this lot seriously, but you have to respect their ability to wind you up to a fitting rage at the sight of *Help Save Take Us Away*'s daftness. Still, Money holds glory enough, including a mellowed version of Godlike, in the laid-back hymn *I Will Pray*. Kicking Mother Fucking Damn Machinery with spirit.

H. Marcuse

KRANK *CHAOS*

Dark Vinyl DV08 CD

A four-track recording from 1983 surfacing on a label who are getting quite a reputation as purveyors of some very fine, extreme industrial noise. Chaos, performed by john Murphy (who's worked with Current 93 & Lustmord in the past) proves to be no exception: effective, thoughtful, noise manipulation that still retains its potency almost a decade after its conception. A worthwhile document from one of the lesser known noise-makers of the period and very welcome it is too.

John Everall

LASSIGUE BENDTHAUS *MATTER*

Parade Amoureuse PHOE019 LP

HERTZ

Parade Amoureuse PHOE020 12"

AUTOMOTIF

Parade Amoureuse PHOE015 12"

None of these are particularly new but they deserve reviewing. Lassigue Bendthaus is a solo project of a talented german. The music is electronic, much of it danceable, but has a very individual style. What comes across in the industrial iterative rhythms and the heart-beat computer pulse, is that there is a higher form of intelligence than the average electro merchant at work here. You can almost feel the thought that went into each track, no fortunate accidents here. Matter, their first released LP, starts with a perfect electronic dance track, *Automotive*, just begging for the dancefloor, a strobe and some dry ice. Hard and hypnotic, the simple but effective vocals pushing you under. The 12' adds another two minutes making it nine minutes long, and although harder, has a couple of breaks in it that means for the dancefloor I stick with the album version (anyway nine minutes is pushing it a bit, people give up!). *Circulat* is another destined for the dancefloor, a deceptively slow intro soon gives way to a bit of drum machine abuse. The deep vocals again, nothing harsh, no effects, just pure. All of the tracks, from *Automotive* to the looped heartbeat sample intro of *Transitory* form a whole. The album, really exists as an entity. Things slow down in *Lanternslide*, a dark sensual track with a female vocal, strongly reminiscent of Cosey's seductive singing. The last track, *Static*, sounds like Kraftwerk slowed down and beefed up. Renamed *Satique (Flows)*, it's a good B-side. Its industrial beat and whispered, slightly distorted vocals make it a definite un-missable track. If you are a Frontline or a Puppy fan and you are looking for something a little different, why isn't Lassigue Bendthaus on your shortlist.

Paul Toohill

LIMBO *VOX INSANA*

Dune LP

Limbo might be new to you, but this album is a good introduction to this Italian band. Always hard to label, but they open the battle, after an intro, with a decidedly DAF-like number entitled *Libido Mater Nostra*. Then all of a sudden, without a 'by or leave', all the electronics disappear and acoustic guitars soothe our ears in *Magick*. *The Art Of Rape* defies description; drum machine, acid chorus, harpsichord, French found voices and yet it works. A bit of theatrics in *Devastate Liberate* fails to score, or impress, but they are still winning. *93 Lashtal 93* (there is that number again) totally hypnotises and *Bloody Bathory* doesn't let you wake, with its iterative lead sequence and Bulgarian vocals. *Dein Got Ist Tot* shakes you awake, this time there's a bit of distorted guitar to keep the sequencers company, whilst Gianluci Becuzzi yells the orders. *Love Death Chaos* carries you like a raging river and the brooding *The Pack* signals the end of this battle. There is a little of DAF in there and a touch of Death In June, but there's a lot of Limbo, dark and penetrating. Try them

Paul Toohill

LYDIA LUNCH *P.O.W.*

Soyo Prod CD/BOOK

Beautiful packaging on this: a gold on black wooden box containing a poetry book and a CD of the work performed live. This is Lydia raging against the Gulf War with all her characteristic venom. She claims this isn't poetry (and who am I to disagree?), so it's probably better to regard this vitriolic outpouring as a rant (in the same sense as those recently published by Amok Press as "Rants: Voices of Desperate Illuminism"). As a rant it does have a certain power; the language is precise and forceful in its condemnation of bloodthirsty war-mongers. The problem here is the subtext, which is basically Valerie Solonas revisited, real man-hating stuff. Gender based generalisations are always dumb and non-sequitous rubbish like this should be exposed for what it is. For instance, "the death of another living creature means nothing to men". Tell it to the Marines, Lydia.

John Everall

MAEROR TRI *SUBLIMINAL FORCES*

Tonspur Cassettes 38 CASS

It's not possible to listen to and review a release like Subliminal Forces as a collection of songs. The reason is that they are not songs at all. "Play on headphones at loud volume" advises the sleeve, but that's not really necessary. Just stick it on, do something else and let it seep into your consciousness. i must admit, it gave me the weirdest throbbing sensation in my head at first. Not like a headache, not unpleasant in fact, but just odd. That's subliminals for you. After a while though a feeling of undeniable optimism and calm strikes you. This would be fantastic in a sensory deprivation tank. Turn off the light, float and maybe pop some strange pills for effect. Maeror Tri think carefully about sound as a tool. Noise merchants are ten-a-penny. Anyone with a broken synth can make a noise record, but it takes a lot more to achieve the almost scientific approach that Maeror Tri adopts. Sound have to be placed in the right position for subliminals to work properly. If I had to choose anything to fault, I'd say it was that the tracks are too short. Try it, you may like it and it certainly won't do you any harm.

Naked

MEDIA: PREMONITION
THE SONIC OVERIDER
CASS

Acting as a kind of taster to volume three of the Mount On The Media Manipulations series, this cassette serves as a mindblowing introduction to the world of Media: Premonition. Neatly bridging the gap between the Revolting Cocks and Meat Beat Manifesto, Media: Premonition's sound is that of industrial/techno dance underpinned with a tight guitar sound. Laced with a Foetus-esque vocal, at times hysterical, at times humorous, along with acid sequences and riffs stolen from who knows where, all three tracks bounce along to a stomping rhythm. Not afraid to change tempo, as with *M: P Therapy* and *Premonition Of Civil War*, apeing the Sound Of Music and James Bond (dis)respectively, Media: Premonition prove they're not just a pretty drum machine.

Sikorsky XXIII

MINISTRY *JESUS BUILT MY HOT-ROD*
Sire 940211 CD/12"

So much for the bludgeoning Ministry hell-hole we all know and love. This *Jesus Built My Hot-Rod* is nothing more than a disposable pop-trash thrash. Alternative MTV fodder me thinks. The spit-licked (with not a sign of phlegm attached) guitar meshing is greeted by a vocal, which goes something like "ram-alang-a-ding-dong", I kid you not. Hardly the gang-raping presentation of old. A work of genius this isn't. Obviously caught Al on a bad trip.

Deadhead

MOISTEN BEFORE USE *THUD*
Fragment CLUMP11 CASS

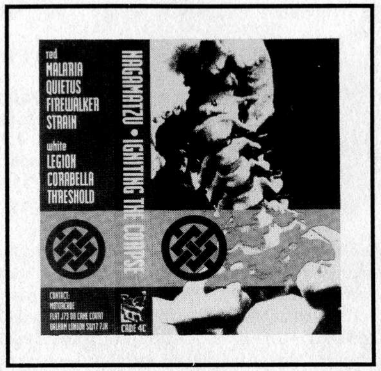
Thud really is a work of recording genius. Even though Fragment do not have pots of cash at their disposal, they've used their heads and put this condensation of over five hours of spontaneous rhythms together with a preciseness only they could. Forget Test Dept, et al, Moisten Before Use now hold the power of the gods and they've no desire to castrate with a pummelling of noise. No, this work is subtle, a whole range of drums and acoustically rhythmic instruments are utilised, with no rehearsal, or set compositions prepared, their imaginative hat is left to move you pure and simply. Every sound, every beat, every bell, every click and every noise can be heard as clear as their thoughts and that's without the aid of digital recording. Thud proves it's not the amount of money spent on equipment, but whether there's enough brains behind the music being performed. After the first listen Thud left me speechless and after the second I was simply stunned. Magnificent.

Deadhead

NAGAMATZU *IGNITING THE CORPSE*
Motorcade CADE4C CASS

It grieves me to see something as good as this only available on cassette. Painstakingly produced with noted clarity, excellent graphical presentation and it'll be overlooked by most because of its disposable medium. So, for the few still reading, I can't recommend this enough. Charting an accessible area less noisy than say Jouissance, Igniting The Corpse combines strong bass sequences, melodic stretches and shadowy drum patterns. Though programmed there's an ambience. The pure *Quietus* is pulled apart by the savage *Firewalker*, a prodding nightmare of blackness. The whole is filled with corridors of varying width and height, the world of Nagamatzu. They've been around an age, but still remain faceless. Not for long...

H. Marcuse



THE NEON JUDGEMENT *ARE YOU REAL*
Play It Again Sam BIAS204 CD/LP

After the truly appalling blandness of The Insult, The Neon Judgement finally goes pop. In style that is. And bloody good at it they are too, you may be surprised to know. The dark, leather-clad duo have allowed for some light to seep in from the end of the tunnel, illuminating a whole new area of their electrification. Sexy dancy rhythms have overthrown the sexist overtones of previous doings and they pulsate agitantly, thrusting this male bodied dominance out into mainstream radio territory. All of the tracks bustle with a vibrant joy; *Baby's On Fire* hurries on, exploding guitar jangling, "...taking me higher"; the lightweight *Heart Of Stone* meshing melodic chorus against heavyweight programming, but the biggest shock comes as *Sophisticated* enters with a pulsing mass of sequences and a voice not that far removed from A-Ha. And for one of the few worthwhile wordly charting entities to have influenced The Neon Judgement can't be a bad thing. Are you Real shows a stunning new direction which I hope they'll continue with. This album should be used as blueprint for good, commercial music.

H. Marcuse

NEW MIND *BODY POLITIC*
Sadisque MOKSHA112 12"

New Mind are unashamedly working inside Frontline Assembly territory and with Body Politic are sinking to even greater depths of blackness. Reaching inward this blistering dive of ravaging bass sequences, agonisingly claw for the internal organs. All four cuts of massing rhythms train themselves, heavily amassing, aurally assaulting the mind for movement. New Mind are strongly recommended to cleanse your soul of the purist of thoughts.

Deadhead

HERMANN NITSCH
DAS ORGIEN MYSTERIEN THEATER
MUSIK DER 80. AKTION
CHOR UND ORCHESTER DES O.M. THEATERS · DIRIGENT HEINZ PRAMMER · ASSISTENT CLEMENS GADENSTÄTTER

HERMANN NITSCH *MUSIK DER 80 AKTION*
Dom America DOMUSCD10 CD

Old Hermann, for those who are unaware of the great man, is the founder of the extreme performance group, Das Orgien Mysterian Theater. Their primary aim has been to revive the Dionysian, orgiastic rites thereby providing an outlet for powerful irrational forces. Consequently, one witnesses naked couples copulating amongst eviscerated animals, buckets of gore, etc. All in the name of catharsis. Personally I devote my Sunday afternoons to such practices and therefore recommend them without reservation. This is the musical accompaniment from one of these performances and although very powerful in its own right, I can't help feeling that this should have been the soundtrack to a video of the ensanguined spectacle.

John Everall

NITZER EBB *GODHEAD*
Mute 1MUTE135T CD/12"

In their continuing fascination for the use of heavy metal styles and the successful dance fusion achieved by the likes of KMFDM, Nitzer Ebb once again move still further away from the relentless driving sequences of their earlier work. *Godhead* begins in the pedestrian style of their more recent releases, then breaks into a rather promising run with more than a hint of Metallica and the Bauhaus feel that surfaced in As Is. An enjoyable single, though the limited edition is well worth seeking out for the extra disc containing live mixes from their London Subterrania gig last August.

Sikorsky XXIII

NOCTURNAL EMISSIONS *MOUTH OF BABES*
Soleilmoon SOL16CD CD

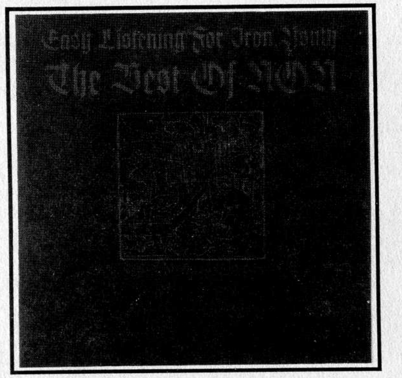
A reissue of the limited, virgin vinyl'd emission of 1990. At the time I wrote, "Wrapped in a diaper are the vocals emitted from the chords of three infants, ageing up to eighteen months, sampled and arranged against a varying array of synthesised and percussive sounds. Tracks titles correspond to the youngster's recorded parts. from *EEEEURR*, through *GOORARUH*, *UHUHUHUH* to *OOERDN*. A booklet contained within, sets out to explain the meaning of these child utterances, initially the reasoning of the first cries at birth, the affects of outside noises and many other fascinating items. Even infant humour!" But even now I must admit disappointment. These recordings work at their disturbing best when the voices are left bare. So my complaint in the past and present, is that the exercise lost its validity when the children are drowned out with another "machine-driven creation". Mouth Of Babes was a labour of love and despite my criticism is probably Nocturnal Emissions finest work.

Deadhead

NON *EASY LISTENING FOR IRON YOUTH*
Mute STUMM69 CD

I have always been an ardent admirer of the work of Boyd Rice, so a "Best Of" collection issued by Mute on CD is a veritable gift from the gods! Boyd's conviction has always been that conventionally structured music tends to systematise thought, to canalise it along familiar routes. Consequently he set out to create a 'music' which would derange and deform your thought processes beyond recognition: and this bastard will certainly scramble your neural pathways! This may be for Iron Youth, but it's as precious as gold.

John Everall


Easy Listening For Iron Youth
The Best Of NON

NURSE WITH WOUND
HOMOTOPY TO MARIE
United Dairies UD013 CD

This CD is one of Steven Stapleton's classic releases; nearly ten years since its original release, this reissue on CD, with the extra track *Astral Dustbin Dirge*, will be much appreciated by NWW devotees. Stapleton has an ability to produce textured layers of noise of the utmost beauty. He toys with our preconceived notions of how things should sound. His ghost world of sound, in turn, disturbs, haunts and captivates us. This CD is essential listening and the artwork that accompanies this release is as stunning as ever.

Demon Popstar

1000 HOMO DJs *SUPERNAUT*

Devotion DVN5M CD/LP

Featuring not only the stomping Black Sabbath classic *Supernaut* and *Hey Asshole*, this reissue contains the debut 1000 Homo DJs single, *Apathy* and *Better ways*. *Supernaut* has the trademark Jourgenson pounding rhythm, tight loud guitars and a screaming distorted vocal, while *Hey Asshole* has a more obnoxious sound, with chants of "Hey Asshole!" throughout. *Apathy* displays Al Jourgenson's philosophical side with a grungy heavy guitar and drums backing with a wailing clarinet in the background, while *Better Ways* comes across as a kind of lament, but in Al's own inimitable style, drowned in distortion with still a fair sprinkling of aggression.

Sikorsky XXIII

OOMPH! *DER NEUE GOTT*

Machinery MA15-3/6 CD/12"

Crap by name, crap by nature! The muscle-bound vests regurgitate yet more DAF/Ebb soundalikes and all I have to say, is fucking why? Buy Total Age or Der Mussolini if you wanna hear this stuff..., please!! Oomph! have provided one piece of saving grace though, in the six-minute form of *Sick Song*. A crazed feat of heavy-duty percussion, thrashed guitar and Ministry-esque vocals, which breaks down to a looping of keyboards. See what you can do if you try.

Deadhead

OPERATION MIND CONTROL *RECEIVER GENERATION*

Chainsaw CSC017 CASS

Another gem from those fine Chainsaw folk, certainly one of the better tape labels existing at present. Receiver Generation displays some very enticing noise manipulation, certainly not your run of the mill experimental dirge. *Flourescent* and *Cold Dead Fingers* really stand out for me, but this is absorbing throughout and worth spending your hard-earned pennies on.

John Everall

ORBITAL *ORBITAL*

FFRR 8282482 CD/LP

MUTATIONS

FFRR 8696492 CD/2x12"

The future, as they say, has arrived. Orbital are the sound of tomorrow, boldly going, etc, etc! A Kraftwerk for the nineties, their mission has been to create a backing so stripped, so open, yet so melodic and rhythmic, to unveil a whole new sphere of electronic music. Watch them spawn. Hundreds of little Orbital babies will start lifting the riffs, crawling before they can walk with a sampler in each pocket, churning out version after version of *Speed Freak* and *Chime*. But, before all that happens, as it habitually will, the band are doing it for themselves in the form of the procreating Mutations EP. Essentially a remix package of slamming efforts from the album, these should all see embracing ecstatic writhings on the dancefloors, an orgiastic frenzy of electro nuts and bolts. In 3D vision too! Once God created man they said, now the machine which has become god has a love child. Virtual reality is here, it is Orbital.

Deadhead

ORGANUM & THE NEW BLOCKADERS *WRACK*

Dom BW06 12"

Since my previous comments about washing machines and plumbers in relation to these type of records I've come to realise that purveyors of noise electronics don't appreciate my sense of humour. Oh well, better stick to the facts I suppose. *Wrack (in 4 Parts)* is aptly named. A wrack'et it certainly is. Uncompromisingly fierce in its intent and quite merciless in execution, the cacophony of pain begins from the first groove on side one and doesn't let up until the last dying screetch of side two. Four near identical slabs of driller killer brutality nailing you to the wall. Ferocious feedback guitar fuses with scraping, grating synths ripping your flesh from your bones. Guaranteed to have your stylus worn down to a blunt point in no time at all. But wait, look beyond the surface noise and a strange, almost tribal rhythm begins to form in your head. It sure ain't melody, but it's got some sort of form. I don't know if I could live with this and still retain any form of social function, but if you're looking for a soundtrack to violent madness, then this is it.

Naked

JIM O'ROURKE *TAMPER*

Extreme XCD009 CD

Jim is Illusion Of Safety's guitarist as well as teacher and composer. His works are carefully written down, rehearsed and then recorded. Yet these three works here do keep a kind of natural flow, the instruments cluster together very well. In the second track four voices blend together with a clarinet, oboe and percussion. But it is difficult to detect exactly where each instrument is, only after a while can you hear one instrument after another. The music from O'Rourke is close to that of the relatively unknown Italian composer Selci, who experimented his long life with micro-tones. Most people originating from pop culture will compare this more easily to Brian Eno's ambient music. This work is highly recommended.

Frans de Waard

YUKI OTAKI meets NYQUIST *DELERIUM*

Beatfarm BFR005T 12"

Not exactly my kinda thang, but a 'nice' enough melee of electronics. A fast dance sequence, mutant bass backing and a drum sound just a little dated, creates a track, obviously for club consumption. The Nyquist solos on the back have a tinge more depth to them and all they need is one of those kooky videos with lots of friends (long-haired, sweaty yobs), prancing around making complete prats of themselves, on a budget of sixpence and a roll of kodak. Sarcasm put safely back in check, I did like this, but there's not really too much to set it apart from five million other soundalikes.

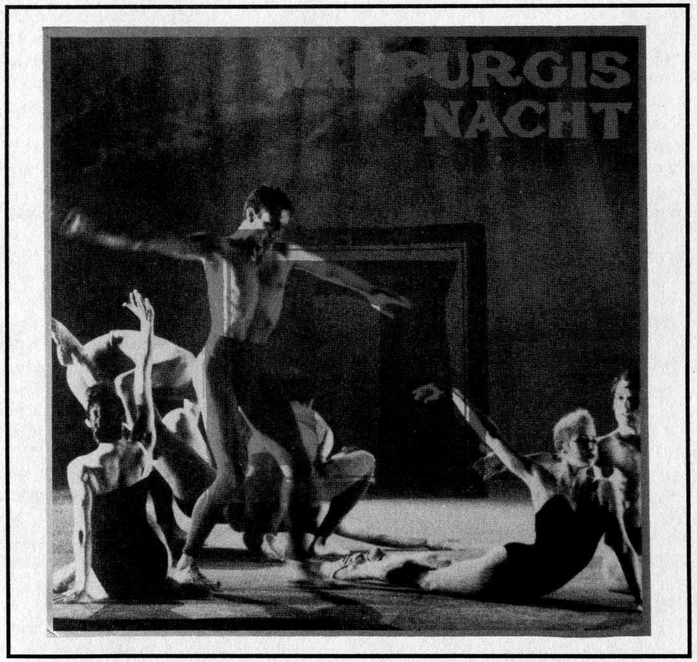
Deadhead

OUT OUT *PEPPERBOX MUZZLE*

Axis CD/LP

I'm not sure where these guys come from, but I suspect England. So, why am I buying the CD from Florence I ask myself? Well, I found another good one. headkicking electronics and sampled guitars, all very Ministry. Music that grabs you by the throat and politely asks you take notice. You get fourteen tracks for your pennies and that makes a CD almost worth what you pay for it. A closer look reveals that three of the tracks are repeated, but we're still smiling. For me, best of the lot is *Antidote*, which is my idea of an Industrial electronic dance track. Hard as the proverbial nails, little variation, going nowhere but getting there fast. The first respite of sorts, is eight tracks in with *DWI*, but next up is a near thrash number, *Left For Dead*, with the vocalist calling you a selfish bastard. Follow that with *Admire The Question*, a real pop song, slippped in there just to see if you're taking notice. Out of place, and I loved it! A dud track next and then you are into the remixes. Well worth looking out for (no pun intended), but I do wonder where they come from?

Paul Toohill



PANKOW *STUPIDITY*

Contempo TEMPO170 CD/12"

Since the Svobody remix album Pankow seem to have been pretty quiet, but that's all about to change with a new album Treue Hunde (which translates roughly as Faithful Dogs) in the can and a world tour kicking off in Eastern Europe. *Stupidity* starts off the proceedings in fine Pankow style, all blistering pumping sequences bouncing along whilst Alex Spalk tells us all we're totally stupid. He's not proud though. He tells us that he's stupid too. Hey! We're all stupid! I knew that. Follow that with an over the top blippy remix of *Rememberme* and another version of *Stupidity* along with a clanking, shuffling *(Do The) Rotkappchen* and you've got the beginnings of another step forward for Pankow. For anyone who witnessed their UK debut gig at London's Gossips back in January, it's clear that Pankow are destined for greater things and this is a pretty good start. Expect the LP to be a killer.

Naked

PANKOW *WALPURGISNACHT*

Minus Habens MHR011 12"

Pankow are becoming one of those enigma's, you just don't know where they're going to head off to next. One minute rockin' on stage and the next subtle in the studio. Not a lot of bands could set a sixteen minute soundtrack to a dance piece down on record and lose none of the performance, but these canny Italians have done it. Long and repetitious, a kind of slowed Cabs circa early Some Bizarre, with Alex's vocal delivery, half-shouted, half-whispered rising through the electronic beats. The manic dance precision will fool though as the track breaks off into balletic drifts and a looping of arousing movement. *Walpurgisnacht* is living proof that Pankow cannot be pigeonholed, they'll do what they like, whether we like it or not. Definitely a band who may not always hit the target, but with this they strike dead centre.

Deadhead

PBK *NARCOSIS*
Realization CASS
PROFUSION
Realization CASS

Two tapes from PBK. This is pretty good, above average experimental/industrial stuff strictly for hardcore fans. Unlikely to convert anyone, but if this is your bag you could do a lot worse than this. I do have my reservations concerning the validity of present day generic industrial; it does still sound better than a lot of contemporary stuff though...

John Everall

PHEW *PHEW*
DSA CDSA54016 CD

This is something which any self-respecting lover of electronic music should take a listen to. Playing as Phew on this 1981 recorded masterpiece of strangeness are none other than Holger Czukay and Conny Plank. Dug out of some Japanese vault (no doubt, kept under close security previously) these recordings will put a lot of today's so-called weird artistes to shame. Atmospheric to the core, these tracks shimmer, toying with all respected methods of construction and tossing them aside, creating a claustrophobic being of abstract performance. These songs are songs in all senses, but they subscribe to no pattern; weird synthetic sounds and playful percussion puncture the repetition and as icing on the cake, a one-dimensional female vox warbles in Japanese, totally unsteadying any balance between music and voice. Phew is a work of pure genius (well, more than one genius) and a lesson in which many could learn from. Phew didn't have to try to be eccentric, to them it came naturally.

H. Marcuse

PHOTOGRAPHED BY LIGHTNING *BLACKMILK*
Sitnorm SNAFU21 CASS

Those nice talented Sitnorm people really have got my head spinning this way and that inside the sensurround of Blackmilk. Devastating with the percussion of the opening *Christ In My Car*, a track of rippling electronic splendour, with a magical use of imaginative samples, I'm then blown away by the punk-powered *Son Of Sawn* - we're talking PIL bass here. But this sixteen track cassette has many turns; Asian mantras, acoustics, guitar noise and just plain, good-old fashioned noise. Recording is raw to say the least in places, but it adds to the charm This crew of Welsh wizards may not have had a studio full of gadgetry at their fingertips, but their poetic affection winds itself inside, challenging the thought process of sound itself. There's no definition offered for Photographed By Lightning, I guess they're the spirit of This Heat all rolled up into a more easily digestable capsule of gold-lined pills.

Deadhead

GENESIS P'ORRIDGE & STAN BINGO *WHAT'S HISTORY*
Nekrophile/Staalplaat STLTD07CD CD

Oh dear, what have we got here? A cutely illustrated sleeve, two men of superior talent and anticipation of great things to come and then... Almost 40 minutes of poor ol' Gen and Stan locked in a creative void searching for a real instrument to play. The highlight of this for me was the barking dog, *Sense Linkage Agony* ? Just as the original cassette this is destined to become a collector's item no doubt. For sado-masochists only.

Chris B.

POUPPEE FABRIKK *PORTENT*
Energy ER007 CD/LP

Having been introduced to this band by their debut album Rage and hence being hooked by their simplistic rawness I knew Portent was not going to let me down. The familiar DAF/Ebb-like sequenced riffs play, as ever, the frontal role in Pouppee Fabrikk's sound. But the brutal voice of Henrik Bjork rapes his way through the ringing synthetic anthems, smearing dirt over the cleanliness of production. Lovers of metal percussion will adhere themselves to tracks *Desruktor* and *T.O.T.D.N.*, which also features the vocal circuits of Cat Rapes Dog frontman, Joel Rydstromm. But, the band plunders the latest musical crazes even further and slam a hefty slice of guitar distortion on the standout cuts, *Neophyte* and *Whatweare*'s thrash frenzy. Portent may not be a record to inspire change, but has what many others lack, spirt and energy. Let it get you hard.

Deadhead

PRO-GRESS *DRIVE*
DEF EEF93 12"

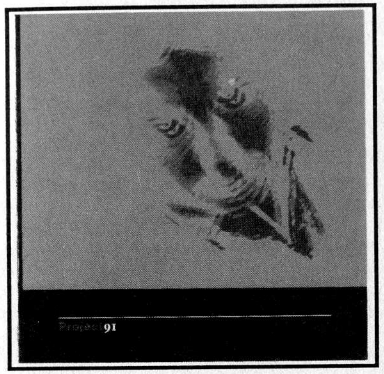
Not content with sampling the masters, this duo insisted on knackering Autobahn for their first effort. And lo-and-behold, this their second, *Drive (Auf Der Autobahn)* is more of the same. You'd think the fact that Kraftwerk did the remixes themselves so much more effectively would have dissuaded this kind of rubbish, but oh no, we've still got to endure it. Get a life boys, do something off your own backs.

Deadhead

PROJECT 91 *VARIOUS*
Concrete Prod CPROD1CD013 CD

BARRY ADAMSON's electro-acoustic fanfare heralds the reissue of this lost gem of a compilation. Originally available as Project 1 via The Produkt Korps years ago. It gets a new lease of life thanks to Concrete, re-mastered and re-designed, the new artwork featuring information from a few of the contributors and Housk Randall's fetishistic photography; all presented handsomely within twelve pages. Sadly though it is missing two rather excellent contributions, namely Nocturnal Emissions and Esplendor Geometrico from the original. It is also minus a lot of text, Robert Anton Wilson's The Godfather And The Goddess being most notable. Admirable compensation is offered up in the shape of hitherto unavailable material from SOW (Pig's partner in grime), THE ANTI GROUP's digital sounds *Mercurius* and Muslimgauze and their ever onwards percussive homage to the P.L.O. A lot of the original material still retains its impact, Z'EV's contribution was recorded in 1978, BOYD RICE is ever hypnotic with *There Was Never A Moment When Evil Was Real* and THE HEIGHTS BROTHERS are still essential listening. This is a fairly limited pressing so buy it now before it's gone like its predecessor.

Robert H. King



PSYCHE *DAYDREAM AVENUE*
SPV 084-88552 CD/LP

Psyche remain ignored, shunned even in some quarters. God knows why, blinkered ears perhaps? Then again I don't think so. Instead I prefer to believe that with an emphasis on songwriting as opposed to all out assault (Psyche have achieved this too) the technoheads would rather steer clear. Talent - heaven forbid - don't these boys know where it is at?! Yes, they do actually and herein they are offering you 13 prime examples. A marginalised attitude to music means that one misses out on so much. So cast aside preconceptions and bloody well listen for a change. Like Erasure, Psyche have mastered the art of the perfect pop song as in *If You Believe* and *Ghost*, whilst maintaining a sharp dancefloor edge, *Angel Lies Sleeping* and the Suicide-esque *Love Is A Mystery*. I'd like to think this one will do it for them, but I know that most of you will let it pass you by. Don't go to your overpriced techno club, buy this instead and dance at home, you'll feel better for it.

Robert H. King

PSYCHIC TV presents *ULTRAHOUSE: THE L.A. CONNECTION*
Wax Trax! WAX7179 CD

Featuring guitarist Fred Gianelli and others from Los Angeles, Ultrahouse carries the patented PTV acid sound still further than before with tracks such as *Groove On* and *It's L.A.* However, a kind of mid-eighties funkier side appears with *Luvzya* and *Tempter* with hip house beats and a heavy slap bass. Providing a curious counterpoint to the acid sound is *Do Me*, a trashy Suicide style track with kooky vocal and tight rhythm guitars. The outstanding track has to be the bizarre *Saint Francis E* that builds up slow rhythmic sequences and a cacophony of computer noises to underpin the hysterical paranoid conspiracy rantings. Much of this album was pretty much what I had expected, though it's pleasant enough with plenty of beats to satisfy fans of PTV acid.

Sikorsky XXIII

PURE MOTORISED INSTINCT *BETWEEN INTIMACY AND ELSEWHERE*
Motorcade CADE3C CASS

Between Intimacy And Elsewhere is an instrumental collage of electronic soundscapes. Slow and moving, mellow, flowing, these pieces are swimming in an underwater vision, a pure relaxant on a download of energy. Nicely recorded and put together, it doesn't confront, but takes a gentle, careful listen to gain its sedation.

Deadhead

R!!!S!!! *LAKE*
No Fans NFR002 DLP

No Fans second release in what promises to be a short but select series of category-defying recordings. Over Lake's four sides any expectation as to "what will happen next?" are gleefully pulled apart by the abtruse R!!!S!!! duo. So, from side one's collection of short startling pieces, through the second side's clatter-collages, then the side-long quasi-minimalism of *Chord*, to the closing twelve minutes of plaintive drone that is *Goat*, there are more angles (some you probably didn't even know existed) covered here than most acts manage in a creative lifetime. Bristling with humour, pathos, curiosity and sheer bloody-mindedness; this is just the sort of peerless oddity that makes this 'experimental music' malarkey worthwhile. Might be difficult to track a copy of this down but persevere; this is a complete classic of the 'No Genre' genre.

Campbell

RADICAL ROB *MONKEY WAH*
R & S RSUK8 12"

To be perfectly honest I found nothing remotely radical about Rob. Yet another competent 'Euro techno cult hit'. The kind of rhythm The Hitman & Her offer up to their sweat drenched masses, week after week. Even a remix by the sought after Caspar Pound (Hypnotist, Homeboy Hippy, etc) didn't quite save it. Normally an interesting label, thanks but no thanks.

Robert H. King

RAKSHA MANSHAM *FAR FROM THE EYES OF THE WORLD*
Kangyur Recordings KR05-8809 LP
TEN DZONG MA-MI
Kangyur Recordings KR08-8909 LP

Rarely on the recorded medium have I come across such a vehement veneration to the indiginous voices of the world as is laid down, almost as a testament here on these two albums. Musically Raksha Mansham (a literal translation being 'The Dance of the Judgement of the Dead') assault your senses with metal percussion, drums, wooden and ethic percussion, reminiscent of 23 Skidoo's Gamelan outpourings. All played with a verocity that leaves your own muscles feeling tired. The voices assault your ears with horrifying accounts of native American Indians being given cholera infected blankets by American Forces in 1759, the continual violation of women of all ages and race over the centuries, countless populations driven from homelands, torture and execution. The list of man's attrocity to man is endless and deeply depressing reading. Raksha Mansham create their own soundtrack for revolution - against cultercide - for mutual respect and dignity of understanding. At once both brutally loud and haunting with pan pipes and chimes, these recordings are designed to force one to reflect inwards and realise that largely ours is a society that has little respect for gender, class or race. A call for unity of oppression. Compelling and essential, make your first move and obtain these albums now.

Robert H. King

RAVESIGNAL III *HORSEPOWER*

R & S RSUK6 12"

Like our equine friends the intro to this cantors along stopping only for a quick breath before taking the jump, then breaking into a frenzied gallop, aided and abetted by C. J. Bolland who is apparently emerging from the shadow of Joey Beltram. Don't stay fouling up the stables, get out into the field and dance because this is an excellent nose bag of frenetic techno energy and as their modest press blurb says, "sure to be a classic".

Robert H. King

RECOIL *BLOODLINE*

Mute STUMM94 CD/LP

Something of a strange beast this one, which more than makes up for Alan Wilder's past Recoil excessive self-indulgence. What Wilder has allowed for with this set is his natural songwriting construction to come to the fore, instead of trying to be weird as with past material. For starters there's Foetus' *Faith Healer* which I must admit is lessened in power by the vocals of Nitzer Ebb's Douglas, but is treated with a steady electronic backbeat - Foetus goes pop! The range of textural feels is damn near stunning, light turns dark, basses pulse and drums fly off at tangents within the space of seven tracks. Apart from the disappointment in the voice for *Faith Healer*, the mixture of female washes, elaborate cut-ups and the bizarre jazzy depths of *Elektro Blues For Bukka White* more than makes up and by the time you reach the white-rap of *Curse* you'll be out there with me, entwined inside Recoil's flashing threads. Though very different, Bloodline shares the same authoritative brilliance of Martin Gore's solo album, proving Depeche Mode are the talented bunch of bastards we always thought they were.

Deadhead

THE REVOLTING COCKS *BEERS, STEERS & QUEERS*

Devotion DVN4 & 12DVN105 CD/LP & CD/12"

For the benefit of the two of you who don't have this album yet, Beers, Steers & Queers is the unnatural successor to REVCO's debut album, Big Sexy Land, taking their aggressive guitar driven sound still further and harder than before. With hardly a dud on the whole album, notable tracks include the title single and *(Let's Get) Physical*, while there is also the REVCO biker anthem *Stainless Steel Providers* and the thirteen minute epic *Get Down*. The single features two very different versions of *Beers, Steers & Queers*, the first featuring the rap vocal of the Skatenig's Phildo, while the *Take Em Right Off* mix is a breakneck hardcore riot that still sounds good at 33rpm. The b side contains live versions of *Stainless Steel Providers* and an amazing version of *PIL*.

Sikorsky XXIII

ROWENTA/KHAN *TIEFPUNKTE MODERNER TONKOMPOSITION*

Dragnet/Dom Elchklang DRADOMEL05 LP

Weird man. Long-haired hippy guitar folk underneath and a sheet-white noise iced over the top. This lot take a dozen or so sixties/seventies records, either playing them straight, or looping and cause pandemonium by pissing all over them. Guitar plucking, painful frollicking and slow rhythms are all evident in one or other segment of this long, long work. You can imagine Steve Stapleton sitting down in front of the box watching Coronation Street with the sound down, listening to this and spending a pleasant relaxing evening.! Good old-fashioned avant-fun. On the noisier sequences this worked well, but it's something I'd only listen to in fits and starts.

Deadhead

RUDOLPH GREY *MASK OF LIGHT*

New Alliance NAR50 LP

Quite the most exciting music I've heard in a good long while. Grey's an East Coast American guitar-worrying type (Thurston Moore and Don Fleming get production credits here, but don't let that put you off...), but unlike most he eschews all rock ideas of structures and riffs, going instead for the essence of what makes rock/jazz/thrash/experimental/whatever exciting; NOISE, pure frenzied noise. On this, his second LP for New Alliance, he gets Jim Sauter from Borbetomagus to blow his unique sax-screech all over his own beyond-music, beyond-description string abuse, before letting bona-fide jazzbo Rashied Ali's drum seizures run mental over the whole glorious melee. A guaranteed neighbour-annoying classic, comparable to no-one, any-where, ever. Yes, it's that good. LP of the year, no fucking contest.

Campbell

SANDOW *DER 13. TON*

Fluxus F00002-2 CD

Just to confuse me Sandow make quite a different kind of racket than that of the previously heard Kangaru. Der 13. Ton ramshackles its way, dodging chords of ultra-heavy rock and thrash, sweaty drums all beating a tune to the chaotically angered voice, which is spewing a tyrannical German lyric at me with the venom of an entrapped furry animal. A garage of Neubauten's with a little structure is how I picture this din, as I have on numerous occasions since. There's not a lot could touch Sandow's mystery excursions.

Deadhead

SANITY PLEXUS *INFIDELITY*

Phoenix Tree LTWIG3 LP

No, I don't think they sound like New Romantics as it seems the major press have lumped them in with, but I suppose they look like they've escaped from the past; smart dress, smart hair, but there's nothing wrong with that. Sanity Plexus want to be pop stars and who am I to get in their way? At the moment wallowing in their ghetto in Manchester, they'll get up there even if they're crawling on their hands and knees. "I'll offer many favours", hooks the bait of *It's Not What You Think*, an exposition of the music scene and life in general. This tongue-firmly-in-cheek sell-out opposition runs throughout Infidelity. Smart pop-tunes (not soft or wimpish) and a voice of drawing cuteness, but full of venom and wisdom. The central system of Sanity Plexus spits abuse at the narrow minds of the world in both bitter tones and humorous side-swipes. "Fatty takes a flyer, there comes a pariah", I'd love to hear those words winging their way from the top of the charts. But, Infidelity isn't your usual fodder, full of clever ensnaring melodies and the words of one of the finest songwriters I've ever heard. Depressingly overlooked, this took me, hook, line and sinker.

Deadhead

SCRATCH ACID *THE PERFECT GIFT*

Touch & Go TRAN01T 12"

In the mid 80's Scratch Acid emerged from the remains of Texan bands The Jerryskids and Toxic Shock and sent out some of the first shock waves of the American hardcore. During their brief career they released a total of 26 EP/LP tracks and they are all present on The Greatest Gift, in all their grunge glory, alongside a previously unissued piece. If you like your music to sound like it was processed through a meat grinder you'll love this. Comparisons abound, check out the frenzied onslaught of *Mary Had A Little Drug Problem* or the absolute raw energy of the stop-start *Flying Houses* and you'll see how influential Scratch Acid were on their touring sidekicks The Butthole Surfers and their ilk. With ex-members reaching wider audiences via Tad and Jesus Lizard a big thanks for Touch and Go's decision to unleash the beat again for latecomers, buy it for the razor edged *Amicus* if nothing else.

Chris B.

SEVERED HEADS *RETREAD*

Nettwerk NET032CD CD

Another goodie from Nettwerk, Severed Heads be-dazzling body music philosophy shines throughout this blurred, hazy remix of Rotund For Success. With shifting beats of kaleidoscope complexity pulsing through dreamy techno-textures this 65 minute CD is the perfect soundtrack for a warm summer. Well worth investigating.

Chris B.

SHEEP ON DRUGS *CATCH 22*

Transglobal TRAN01T 12"

SHEEP ON DRUGS

First single on the new Transglobal label, *Catch 22* is a kind of rabid answer to the German New Zone techno of the Armageddon Dildos and Laeather Strip. With a near Foetus like hysterical vocal, the mysterious Sheep On Drugs grind and scrape to the accompaniment of an urgent mixture of pounding rhythms and sequences. The flipside *Drug Music*, employs less of the frenzied attack of Catch 22, maybe aiming for a slightly more Teutonic sound. Either way, if Foetus went techno - this is what he would sound like.

Sikorsky XXIII

SIGILLUM S *BARDO THOS-GROL*

Unclean Prod UPR0691CD01 CD

A limited edition of an old recording made in 1987. Based on The Tibetan Book Of The Dead, Sigillum S take us far below on waves of deep resonating voices. Incantations for your wildest rituals, a bewitching hocus-pocus filled with the band's glorious power. Turning black into gold Bardo Thos-Grol needs to be listened when alone. Enthralling, with the spine-chilling splendour of a great horror.

Deadhead

SLACK JAW *OH GOD-CONVULSION*

S-JAW01 CASS

The old home industrial adage of not wasting cassette space applies to the first track by Slack Jaw, clocking in at nearly thirty minutes long, *Heat Death* very much follows the Throbbing Gristle style of Weapons Training. Layers of white noise are mingled in with jangling metal, gutteral incantations, fragments of sound and a nagging ringing that spans the full thirty-minute psychosis inducing track. Even Throbbing Gristle knew when to stop, but this die is carried over to side two, with two shorter tracks of the same sordid ilk. Though pretty derivative, it's welcome to see people still persuing this style. Sandwiched between noise tracks on side two are a couple of surprises that detract from the SH101 driven hell. *The Understanding* is a basic Hammond-esque organ solo, that though pleasant enough, suffers from the lack of a good keyboard sound, while *The Flame* has a sparse feel with a wandering military snare, charnel organ and unfortunately rather cheesy lamenting vocals. The mark of a good noise track is the resultant headache, after thirty minutes of Heat Death I was in need of a paracetamol.

Sikorsky XXIII

SMOG *FLOATING*
Drag City DC006 7"
SMOG/SUCKDOG *I'M GOING TO BE MARRIED*
7"

Bill Smog's just the kind of guy you might be looking for if you'd got a taste for Daniel Johnston's earlier records and tapes, yet craved something equally 'other' only less trad, less sad. The Drag City EP consists six tracks of defiantly lo-fi, alone-in-a-room-with-a-tape-recorder moan. From the idiot guitar thrash of *Mice* to that lump-in-the-throat organ drone in *Red Apples*, you'll find it indecently affecting if, like me, you like your singer-songwriters on the raw side. The split EP has another side's worth of Mr. Smog's mini-operas, plus three songs from the (in)famous Ms. Lisa Suckdog. Lisa's out of her primal scream mode here, crooning (well, almost) atop a cheap electro-pop backing. I do prefer her music to sprawl over a more expansive format (as on the excellent Little Flowers Dying CD), since it's difficult to grasp just where she's coming from (maaan) on one side of a 7" single. Nevertheless, this is fine pop music to dance around the room frizbeeing your big brother's Nitzer Ebb records to.

Campbell

SNOG *CORPORATE SLAVE*
Machinery MA11-3/6 CD/12"

Snog's *Corporate Slave* combines and consumes Machinery's dancefloor techniks with an embracing dosage of acidics and what people here in Britain seem to be calling hardcore dance. Distorted vocals fight against a non-stop barrage of cut-ups, used imaginatively and intermixed for effect. *Evil Mother* tends to give the game away as to what they're aimed at, being a complete rip-off of Front's Never Stop. But they're energetic, suitably heavy in spurts and they superimposed themselves on a still from John Carpenter's They Live, so you've got to admire their taste!

Deadhead

SOMEWHERE IN EUROPE *LITURGY OF ANGUISH*
These Silences TST6 CASS

Precious little in the way of information on this tape itself, so let's go by first impressions shall we? Starting off with *Black Lodge*, a throbbing bass synth distorted over heavily echoed vocals, slipping swiftly into subsonic dirge on *Butterfly On A Vice*, it's clear that Somewhere In Europe aim to test you. But what's this? Japanese sounding Koto sounds across a wittering sample of grasshopper's singing in *Evening Falls* - it's getting better, but then I'm a sucker for these ethnic type songs. *The Silent Assassin* reminds me strangely of Crispy Ambulance or Section 25, all rolling drums and thin synths airily floating across a spoken vocal. *The Last Summer* spoils the mood with more dirge electronics. Side two offers more of the same. Somewhere In Europe don't seem to know if they want to be an industrial band or a new age soundscape outfit. The mixtures of Japanese sounding plucked instruments and whale song such as on *Outgate To The Sea* are truly impressive, but the industrial tracks don't work half as well. Schitzophrenic tendancies abound, but marr the continuity of a potentially good release.

Naked

SPLINTERED
LINK CANDLESKIN HEAD WOUND

SPLINTERED *LINK*
Dying Earth DE001 7"

Splintered's stench is visually enhanced by Dying Earth's lurid use of yellow vinyl. Exactly the colour which oozes from the sweating ears after listening to the wounding penetration of *Link*'s raging noise. Entwining with the coarsest rope, the guitars wrap their needled threads into the follicles of the flesh. *Candleskin*'s voices are buried so deep they were cremated years before, but the pummelling *Head Wound* knocks me out, a final submission. Blind and drunkenly falling onto broken, jagged shards of glass, this cuts the very heart for mercy. The earth is dying and Splintered will speed that process ever further.

H. Marcuse

SPRUNG AUS DEN WOLKEN *THE STORY OF ELECTRICITY*
DSA CDSA54015 CD

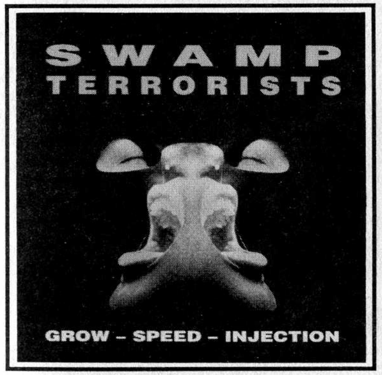
This has its roots firmly in the German New Wave of the late seventies, re-processed, re-programmed and refined on expensive equipment (albeit back in 1984). There's the kind of raw power and energy that you only find on early DAF, Die Krupps, et al., yet this sounds nothing like them at all. Primitive rhythms run throughout mutating into a thousand patterns of imagination and feeling. A bass warbles, while electronics are overlaid, sparse and empty. Which leaves enough room for the passion of vocalist Kiddy Citny to spit his visions of havoc over a rotten society. I can't begin to describe all of this to you, in places the keyboards are a little like A;Grumh, but in others..., they're not! One clue though, Alex Hacke of Neubauten was involved, so there, that'll rustle up some images of mayhem.

Deadhead

SWAMP TERRORISTS *GROW-SPEED-INJECTION*
Machinery MA9-2/1 CD/LP
REBUFF!
Machinery MA9-3/6 CD/12"

The vein-ripping sound of alternative Switzerland, Swamp Terrorists are those masked pillagers of The Young Gods. Hacking into a slower rhythmic dance, they mutilate their thrash with piercing slashes of sampled noise and gut-heaving percussion. Listening to *Hidden (Crab!)* can literally take your breath away, I'm left a gasping wreck after being beaten on till I drop. Once down, that's where I stay, kicked to a bloody pulp by the insane brutality of *Green Blood*, *Braintrash* and *S.S.M.* Grow-Speed-Injection has no time for the weak, even the surrealist soundscapes of *The Vault* in its various parts is a murmuring, sluggish strangulation of grotesqueness. Swamp Terrorists psychotic control of their machines are even cunningly programmed for the club-floor on the stab-sequenced notes of *Rebuff!*, cleansed for the depriction of the single, which also contains a cranked-up, torture-victimised *S.S.M.* The Gods may have ripened and mellowed, but this bunch are set on creaming Jesus, until the last vile breath is laid to rest. A designer drug with side effects attached.

Deadhead



SWANS *BODY TO BODY, JOB TO JOB*
Young God YGLP4 CD/LP

Body is a collection of 16 unreleased tracks, dating from 82 to 85 and it is real 'take no prisoners' material. From the brutally basic *I'll Cry For* you to guitar hell in *Red Sheet*, it's all here. It's a real historical document containing studio recordings, live cassettes and sound-loops and is a must for anyone who knows Swans and perhaps for everyone else as well. This is classic Swans when they were trying (and succeeding) to frighten you, completely awesome. The tracks are impossible to name and the quality of the live stuff is crude to say the least, but it was Swans. It's cruel, you have to be in the right mood and it's certainly not for the faint-hearted, but when you want to listen to some Swans, nothing else will do. everyone should buy this album and save it for their blackest moments. Then let the shit hit the fan.

Paul Toohill

SWANS *LOVE OF LIFE*
Young God CD/LP

Whenever I think of Swans I think of A Long Slow Screw, I can't help it. An aggressive, brutal sonic barrage from which there is no retaliation, a friend of mine would have described it as 'total headfuck'. Trying to clear my mind, I put Love Of Life on the stereo and was surprised. The prominent drums are there, though they don't sound as angry now. The guitars have lost that distortion and the singing soothes instead of wounding. There are tracks like Love Of Life to quicken the heartbeat and I really liked a couple of the untitled tracks. *Her* is more like Swans of old (I did say I wasn't going to have preconceived ideas, didn't I?). There is intensity, tracks like *Amnesia* carry you, instead of pushing you, the distinction is obvious and profound. Sometimes it doesn't work for me, but when it does, it satisfies. If you long for Swans of old, don't expect, listen (and buy Body to Body, for rainy days). If you like White Light, you will die for this.

Paul Toohill

THE TAPE BEATLES *MUSIC WITH SOUND*
DOVentertainment DOVE44CD CD

"The revolution will be televised!" You've read the slogan now hear the soundtrack courtesy of those renowned cultural embezzlers The Tape Beatles. But don't think you can dance your way through the barricade - no - this is as undanceable as they come. Music With Sound is an infectiously alluring collection of everybody else's material, but their own. Creative theft being the order of the day for these less-popular than Jesus Iowa City plagiarists. Vocal and musical sounds snatched from the airwaves and kidnapped from discarded records, all assaulted, spliced, looped, re-assembled with adhesive tape and manipulated via 4 & 2-track tape machines - not to mention the hand-cranked gramaphones! No-one escapes the scalpel/pause button. The Beatles - Death Metal guitars, T.V. ad salesmen, (un)willing consumers, everyone of us. Listening to this at maximum volume, nuns are slapped in the face as an affirmation of their faith, Oprah Winfrey talks to the brothers of the famous, whilst on *Channel 5*, Leslie Crowther (the Anti-Christ - remind me to tell you about that someday) bids you "Come on down". A brief part of the CD suggests we are developing 'earlids' for selective screening to maintain our sanity. Keep your ears open, buy this and go mad.

Robert H. King

TERMINAL POWER COMPANY *THE HUNGER, THE HEAT*
Situation 2 SIT92 CD/12"

With a harder, sub-Orbital backbeat this lot made quite an impression. Sci-fi inspiring to the hilt, the music Terminal Power Company makes is clinical, but in no sense cold. Melodies and bass rhythms lie perfectly balanced and therefore it's difficult to categorise, reaching techno borders, but just crossing the pop threshold too. The voice is deep, not soulless, with just an ounce of anger to add substance to the subtle noises. The Hunger, The Heat is one of those rare songs you look forward to hearing bigger things of, whether that will happen, only time will tell.

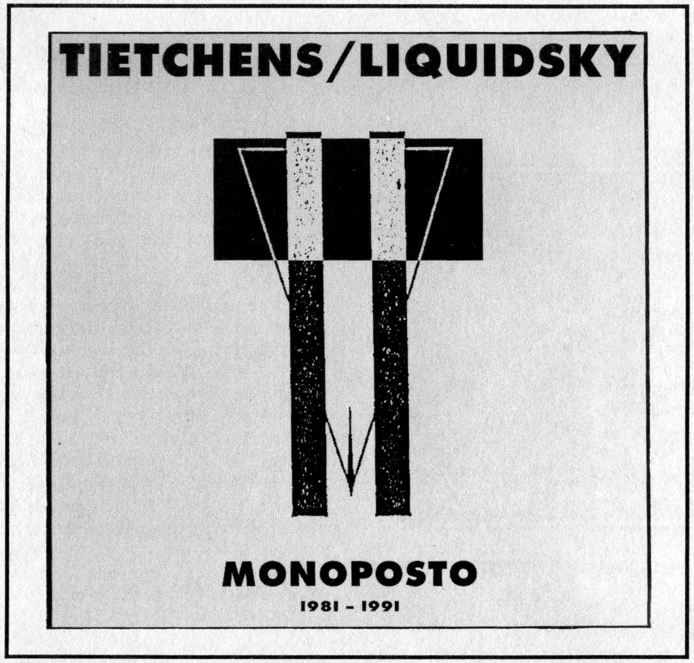
Deadhead

ASMUS TIETCHENS *SEUCHENGEBEITE 2*

Syrenia 1 CD

The latest of a never-ending stream of Tietchens works is possibly the most intricate. Pieced together from recordings made in the studio sink (yes, you did read that right) on three separate tracks, the overall finality mixed from those is what can only be described as eerie. Reminiscent of Thomas Koner's Nunatak Gongamur with long passages of silence and suspenseful wastelands, Seuchengebeite 2 demands immediate attention. Water on metal makes a fantastic din and at the playful hands of Tietchens sounds like nothing you've ever heard. The man says there's no hidden message involved here and you know what? I believe him!

Deadhead



ASMUS TIETCHENS/CV LIQUIDSKY *MONOPOSTO*

Dragnet/Dom Elchklang DRADOMEL03 LP

Originally conceived as a picture disc, a few of which escaped in a very short run - so hang onto it if you have one (the rest were withdrawn due to technical problems) - this now gets a fair airing on black vinyl. Starkly pictured like the sparse black and white sleeve this album focusses on Tietchens usual blend of treatments and loopings, plus a little more. In collaborating with CV Liquidsky the guitar has been utilised a lot more, especially on the chord-jerking of *Schlotzen* and *Aus Heiteren Himmel* (apparently a Neil Young composition). Asmus Tietchens doesn't suffer an obsession of noise, but always manages to fill the air with bleak passages, as he has to perfection on my favoured cut, *Mit Dem Zombiebus Ins Totenreich Der Killerminen*, the resonances filled with the spine-tingling tension of a killer's touch. This to me is one of the man's more freely visible works, it would be an injustice to call it accessible, because I'm sure that is not the intention. A good quality pressing too - clarity is the essence.

Deadhead

TONE DOGS *THE EARLY MIDDLE YEARS*

Soleilmoon SOL10CD CD

I tried honestly, I really tried, but after five solid listening sessions it just didn't gel for me at all. The styles contained on this their second and final release are so varied. That it should best be taken in small doses. The Grace Jones style funk of *Tumbling* meets Jonathan Richman's Egyptian reggae *Klezzy* at a techno night out and no-one is buying the drinks. A very American sounding release and a strange one for this label.

Robert H. King

JOHN TRUBEE & THE JANITORS OF AMERICA *WORLD OF FLYING PIGS*

Ladd-Frith LF80 CASS

Consummate prankster extraordinaire, the man responsible for *Blind Man's Penis* (featured here), John Trubee brings us his phone pranks and some pretty bizarre music via Ladd-frith. This is worth purchasing, if only for the aforementioned track (for the full story on this particular song see Re-Search Pranks). Some of the other stuff is pretty interesting also, but fails to scale the insane heights achieved by the prankster material.

John Everall

TYPE NON *PHANTASMAGORIA*

SDV Tontrager SDV026 CD

I was having this rather bizarre dream you see. In which The Residents were doing their own music for the film Cabaret. Frank Tovey was wandering around trying to croon an impersonation of Edward Ka-Spel and In The Nursery had borrowed Frontline Assembly's drum machine, when all of a sudden I was rudely awoken by strange bovine rumblings. Feeling confused I put on Type Non's CD and deja vu it was all here, or am I still dreaming?

Robert H. King

ULTRAMARINE *EVERY MAN AND WOMAN IS A STAR*

Brainiak BRAINKCD21 CD

This CD positively oozes happiness. Ultramarine had such a good time making it and it shows. Looking at it I can see a smile or is it a trick of the light? A hypostatic union of timeless dance energy. It's pointless trying to pick out a favourite from the 12 tracks, they all shine brilliance. The previous two singles *Stella* and *British Summertime/Weird Gear* are included, but are radically reworked - not remixed - for the hell of it. A deliciously intoxicating blend of mellow acoustic guitars, space drums, shimmering voices, dub reggae rhythms and a unique sound to cap it all. These 12 tracks contain melodies that most 'chart popsters' would give their expensive singing lessons to get their tainted mits on. Ultramarine are going to be massive.

Robert H. King

VERMONSTER *INSTINCTIVELY INHUMAN*

Twisted Village TW1009 LP

Since their first LP, Spirit Of Yma, took over-the-top guitar noise and stretched it to a rarely-heard extreme, it's only fair that the follow-up should take the whole approach at least one stage further. And it does. They've expanded the line-up to include six guitarists (Bruce Russell from Dead C amongst them) and chose a pair of what I imagine to be Rock Classic obscurities to obliterate with a cheapo-production, erratic drumming and feedback galore. *Black Sally* begins with the most absurd H.M./blues riff and macho vocal grunt, before the band realise it might be more fun to hold the brute down, throttle and sodomise it and then ritually disembowel the still-writhing corpse. Side two consists of the longer, instrumental *Stoned Guitar*, a gorgeous wall of arrhythmic string-scrubbing which eventually, after some time, mutates into a monstrous circular slab of headbang, until the squall reasserts itself and brings the whole thing to a chaotic close. Featuring some of the daftest cover-art ever and being more obviously FUN than, say, Skullflower: can you handle grunge with a sense of humour?

Campbell

WAKEFORD/STAPLETON *REVENGE OF THE SELFISH SHELLFISH*

Tursa 004 CD

Initial investigation convinced me that this wasn't for the faint hearted. Being a sensitive soul I must confess to feeling somewhat unnerved and ill at ease. I had visions of falling prey to indescribable atrocities at the 'hands' of Kamakazi crabs and sadistic shrimps. Further listening brought me to my sense, because this Wakeford/Stapleton collaboration, (Sol Invictus/nurse With Wound respectively), is truly excellent. The separate tracks gradually coalesce into a single, sublime stream. Throughout, harmony and discord are skillfully juxtaposed. Sometimes it becomes all too surreal, such as the crazed city traffic that appears during the almost Nico-esque feel of *The Frightened City*. This is recommended listening; it's a chance to explore not only a distant past, lost in the mists of time, but also the starkness and violence that surrounds us today.

Demon Popstar

WAKENED BY SILENCE VARIOUS

Charnel House 2xCASS

A truly impressive feat of packaging from Charnel House, with two tapes and a booklet housed in a large cardboard box, complete with silly plastic toys and pages from the San Francisco Chronicle. On the tapes are tracks by 25 of the foremost Bay area experimentalists. I bet you didn't even realise that there were that many in the whole West coast, let alone in one area. Some are more obscure than others. There's fine tracks from familiar names like TRANCE, MASTER/SLAVE RELTIONSHIP, THE HATERS and AMK along with lesser known acts such as ANAL SADIST, HOMO PHLEGM and ALLEGORY CHAPEL. It's hard to pick out any one, or even two or three tracks for essential praise... My favourite coincidently was the first, a two minute epic by TEL BASTA called *Court Dance*, but M/SR also stood out, if only for their great name. Acts like SEEMEN and ANAL SADIST do tax the patience just a little far though and with a challenging and confrontational release like this it's not possible to sit through all four sides in one go. In fact it's probably a mistake to look upon this in terms of individuals. The entirety has to be considered too. Bear that in mind and you'll see that this is one of the best collections of a particular genre for some time. Well executed and perfectly realised, it's limited to just 350, so get your skates on or you'll miss out again.

Naked

ANNE WALDMAN *LIVE IN AMSTERDAM*

Soyo Prod CD/BOOK

Anne Waldman, Beat Generation poetess, Buddhist, founder of the Jack Kerouac School of Disembodied Poetics (honest guv!) is regarded as one of the foremost American literary figures. If you're a fan of the Beats and their brand of inscrutable Eastern mysticism then you'll probably really appreciate this. Personally I prefer Ivor Cutler and his brand of inscrutable Scottish humour.

John Everall

WMTID *PALE SAINT*

DOR CD/LP

Well Martin, this is most certainly different. Thankfully the whole is not quite as different as the opening title-track, which we'll skip over with the fastest of movements. Crossing commerciality with a contemptability for having to play the industry game, WMTID show few touches of their previous constructive imagination on this, their second long-player. That's not to say this is a bad album, very much the opposite in fact. New Order-type sequences are rife in places; *Ganymede* and the chart potentially splendid *Steal*. *Kiss No Better* could share the same fate, though very different, almost a ballad with shared gender vocals. But, it's the untaimed *Tragedy* which runs away with it. A Divine backbeat, a crooning Richard and a rabble of hooligan backing chants, the track is a real rebel-rouser of excitement. This album may see WMTID steer away from their inventive collection of biting electro-techno, but even though they've mellowed, Pale Saint proves the band have a collective mind of untouchable genius. A classic pop album in the making.

Deadhead

X10 featuring TEC TRANCE

Antler Subway AS5068CD CD

Marc Verhaeghen presents yet another axe to grind with this follow-up to last year's debut X10, Semblance. This time collaborating with a bunch of German techno DJ's known as Tec Trance. Whereas Semblance was a contrasting mix of styles loaded within, this has an inflicting mode throughout. Compressing several drum patterns in tribal form and layered, deep resonating bass sequences leads to a devastatingly claustrophobic feel. This mood niggles at the base of the neck and you're left one-dimensional locked inside the board of a glowing computer. Hardly as immediate as Semblance, this set takes a little time in hibernation with.

Deadhead

XIO feat. TEC TRANCE

THE YOUNG GODS *T.V. SKY*

Play it Again Sam BIAS201 CD/LP

The Young Gods may not be the bone-grind they used to be, but on T.V. Sky they sure are an unstoppable beast in heat. Metallurgy specialists their short-pointed explosive samples are focussed on T.V. Sky, surrounded by a steam of vocal accessions. Now in English, Franz revels, with a voice that sings in a state least damaging to his throat. Yes, the man may still gargle with grit, but he uses antiseptic too, which allows him the soul to open with the looping emptiness of *Our House*. The authority of the past alludes on *Skinflower* and the manic, flashing *The Night Dance*. The psychedelia of colours from the samples burns with *Summer Eyes*, a terminating twenty-minute performance of glory. Mellow and moving the voice flies on a calm sea of water, but as the season changes a flash-flood of the boldest metal overtures unleashes its superiority. This finale is a stagnant pool of everything The Young Gods have put into their unique music, past and present, a seminal stretch of their imagination. Who knows where they go from here, but T.V. Sky stands proudly, unfurled blowing in a strong wind.

Deadhead

ZOVIET FRANCE *SHADOW, THIEF OF THE SUN*

DOVentertainment DOVE66CD CD

An intriguing release from DOVe. Zoviet France output is really mood music, superb late evening listening. An ambient industrial soundscape, well-structured, occasionally haunting and chilling, sometimes soothing. *Feel The Warmth*, ritualistic sounds interposed with bursts of energetic industrial noise is particularly good, Come Infinite boasts similar haunting qualities to some of Can's more ambient moments, however, the best is saved until the end with the solemn beauty of *Ciels Tenebreuse*.

John Everall

THE GODLIKE GENIUS OF

WAX TRAX!

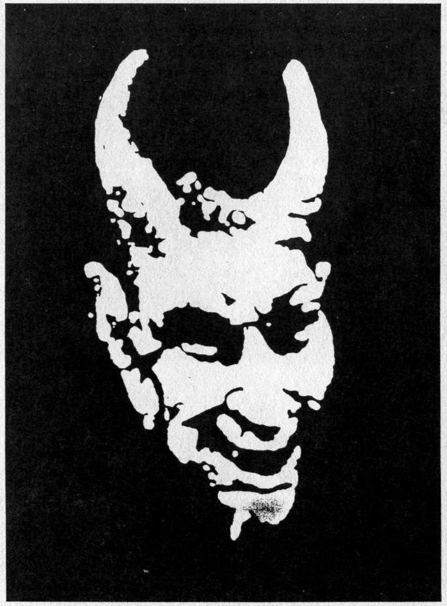
Sikorsky XXIII

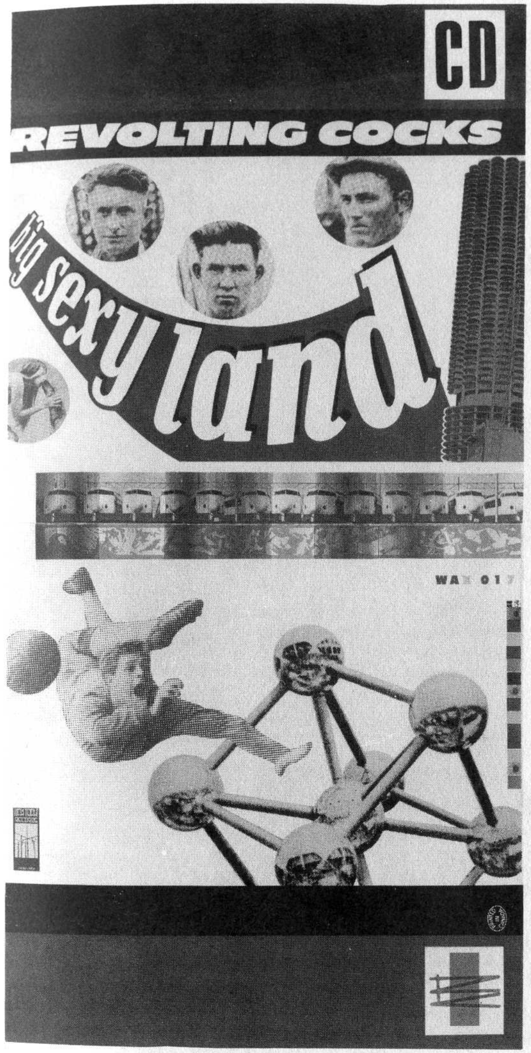
If you mentioned the dreaded 'I' word to Jim Nash, he wouldn't really appreciate it. Wax Trax have always been known as 'that industrial label' and have been synonymous with the forefront of the industrial scene, while at the same time having never released an 'industrial' record. Primarily a dance label, Wax Trax can never be nailed down to one style of music, be it trash disco from Divine, to the influential early Psychic TV acid Jack The Tab albums to the ambience of The KLF's Chill Out, to the guitar driven mutant dance of The Revolting Cocks.

In 1974, Jim Nash and partner Danny Fletcher set up a record shop, "Wax Trax" in their hometown of Denver, Colorado. Based on their own record collections, and concentrating on music of the late sixties and the glam rock of the mid seventies, they intended to stock as much variety as they possibly could. They started off by buying up stock from the bargain bins of other shops that didn't know their value. In 1978, with the emergence of punk in the United States, Jim and Danny changed direction. Excited by punk, they put on the first punk gigs in Denver. After having to travel long distances to see bands who wouldn't play Denver they moved to Chicago, selling the by now successful Wax Trax shop (which is still in existence today, under its original name).

The move to Chicago proved successful, and in 1980 Wax Trax released their first single, "Immediate Action", by local Joy Division copyists Strike Under. The initial pressing of five hundred copies sold out quickly, it was this interest that sparked off Jim's serious interest in setting up the label. Next was Divine, whom Jim met at the premiere to the film Alternative Miss World, and Wax Trax the label began in earnest. 1981, and sporting a New Wave Duran Duran haircut, Alain Jourgenson approached Jim Nash with his band Special Effect, which also featured Frank Nardiello, now in Thrill Kill Kult. After a false start, Al returned several months later with his new band Ministry. Their first single "Cold Life" and much of their earlier work had a substantial English electropop influence of the likes of A Certain Ratio and Cabaret Voltaire. The main reason for their early success was the fact that Al was the first person in the U.S. to nail down the style. "Cold Life" was a hugely successful single in the clubs of America and became a kind of Blue Monday on the college circuit. Continuing in his fascination for European music, in 1983, Jim licensed Front 242's "Endless Riddance" for the U.S., this was the initial archetype for the flourishing classic Wax Trax sound, and their policy of licensing European music. After the initial success of Ministry, Jourgenson met Paul Barker and Bill Rieflin on tour with the Seattle based Blackouts. Barker ended up returning with Jourgenson to Chicago as a member of Ministry and as Hermes Pan to Jourgenson's Hypo Luxa, in the ubiquitous Luxa Pan production team. With the ill fated "With Sympathy" album on Arista, and the release of the rather dubious "Nature Of Love" back on Wax Trax, Al signed Ministry to Sire Records in 1986 releasing "Twitch". A deal that happened at an opportune moment and helped save Wax Trax from financial disaster. Continuing with their policy of making European music accessible to the American public, Jim Nash went on a blitz of European labels, resulting in U.S. deals for Pankow, Coil, KMFDM, Clock DVA and the link up with Play It Again Sam. Jim would be the first to admit that they release far too many records, which has resulted in trouble on a couple of occasions, though they always seem to pull through. The whole Wax Trax catalogue is a steady seller, with most titles being repressed over and over. The last Front 242 album before they left for Epic Records sold 100,000 for Wax Trax alone, it is this steady fanbase that allows the label to survive. The philosophy of Jim Nash is that the customer matters, and tries wherever possible to answer all the fanmail. He also won the respect of his bands for not ripping them off, with this respect he has built up the artist roster and attracts licensing offers from all over the world.

It is hard to pin down the Wax Trax sound. With a catalogue that features over 150 releases, just about every alternative dance style is catered for, but it is typified by the hybrid metallic disco of Revolting Cocks, KMFDM and 1000 Homo DJs. The continuity of the label is maintained by Al Jourgenson, artist, producer and press darling of Wax Trax. Born in Cuba to a sixteen year old mother some 33 years ago, Al Jourgenson spent a stormy youth in America being thrown out of a succession of juvenile homes. With the onset of punk, Al found his station, though in his own unique way he seemed to play the music industry backwards, by releasing agreeable synth pop like the Arista album before allowing his hardcore tendencies to the fore. Despite his depraved lifestyle that will almost certainly result in the need for a liver transplant by the time he is forty, Al is by no means stupid.





A paragon of self determination, he negotiated the Sire deal without the aid of a lawyer. He is also a hyperactive studio fiend, and has become notorious for his continuous five day recording sessions. Most of the Luxa Pan productions are recorded and mixed at the legendary Chicago Trax Studio. Owned by Reed Hymes, and immortalised in Lard's "The Last Temptation of Reed" it is not actually part of Wax Trax empire, and has the dubious honour of being the birthplace of 'the other sound of Chicago'. Although the two camps keep their distance, there are inevitable crossovers between Wax Trax and Marshall Jefferson and the other Chicago House DJ's. When Cabaret Voltaire visited Chicago to work with Jefferson on a recent album, the sessions had to be cancelled due to Jefferson's illness, and as a result of a night on the town with Jourgenson instead, Acid Horse was born. Many of the Wax Trax acts are incestuous affairs, with Jourgenson at the helm. The Revolting Cocks, the mainstay of the label was formed during Front 242's tour with Ministry some years ago when Al and Richard 23 decided to do a project together. Joined by Luc Van Acker and Chris Connelly, the first release was "No Devotion", a track with distinct shades of mid-eighties Cabaret Voltaire and as with Ministry, the RevCo sound got harder. As you might expect with Al Jourgenson, The Revolting Cocks are no strangers to controversy. Thelma, a famous woman among the Wax Trax community forced them to switch from their Du Pont CD plant to one in Canada, after she threatened to lead the staff in a walk out over the label for RevCo's "Big Sexy Land", which features a topless girl kissing a dog. Thrill Kill Kult have also experienced similar problems for their use of satanic imagery, while Wax Trax itself has its fair share of censorship to contend with.

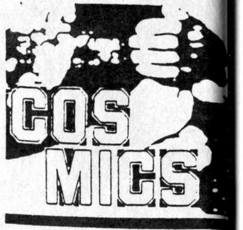
After rumours late last year of the imminent demise of Wax Trax, the label seems to have found its feet again. After the laying off of staff, and concentration centred back on the U.S. market, Wax Trax the label has once again survived, with releases by Psychic TV, Fred Gianelli and Excessive Force. While in the can is a 1000 Homo DJ's album and on Sire Records, a new Revolting Cocks album. In the meantime, UK label Transglobal is releasing "Money", the new album by KMFDM in February with accompanying single "Vogue". Also, Devotion are re-releasing the choicest cuts from Wax Trax's extensive back catalogue. Releases include: Revolting Cocks, 1000 Homo DJ's and Acid Horse in February, with more RevCo, Lead Into Gold and PTP due out in March. Wax Trax have reached the stage where people will buy almost anything with their logo on it, they may not be too sure what it will sound like, but they're pretty certain it will be good. Beneath the fuck off attitude projected by Wax Trax figurehead Al Jourgenson, there is genuine concern for their fans, there is even a shrine in a Miami nightclub dedicated to the spirit of Wax Trax..., "The only label that cares".

Recommended Listening:

ACID HORSE No Name No Slogan
1000 HOMO DJ'S Supernaut/Apathy
REVOLTING COCKS Big Sexy Land & Beers, Steers And Queers
CHRIS CONNELLY Whiplash Boychild
KMFDM Naive
FRONT 242 Front By Front & Back Catalogue
PANKOW Gisela
FOETUS INC Sink
FRONT LINE ASSEMBLY Digital Tension Dementia
COIL Love's Secret Domain

VISION

MELX : MIND MACHINE. 12"EP. Vision 3
four trax of industrial power beat
"as aggressive as recent Ministry san
the heavy metal-isms... Melx's fascination with the odd and the noisy hav
made for some powerful and cataclysmi
work." (Alternative Press, US)



COSMICS : VOL.I. 12"EP. Vision 31
thrilling noisy instrumental house dub
by Knut Remond,drummer of 16-17.
tribal dancemusic for people who dare!

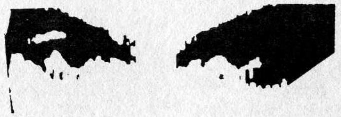
>knock out<
the sound of
VISION

KNOCK OUT.compilation-CD. Vision 35
"The Sound of Vision",a collection of
gems from our backcatalogue, incl.many
rare, unreleased & remixed trax by all
the vision terrorists: 66 minutes of
undiluted rhythm & noise!

VICTIMS
OF
THE
MIXING
DESK

VICTIMS OF THE MIXING DESK.LP.Vision 22
Vol.I in a series of remix albums, delivering the hardKore beats in unique fashion: Melx, Fluid mask, Ix-Ex-Splue, Electric Noise Twist and more + special cuts & jingles.

write to us incl.1 IRC for complete catalogue!
FLUID MASK. FLESH SPARKS TO THE BEAT 12"EP Vision 29
ELECTRIC NOISE TWIST.LP.Vision 23
BOOM FACTORY. TAKE THE PAYBACK 12"single. Vision 36
& MORE



distributed in the UK by SRD
all releases available from
THE EMPTY QUARTER mailorder.
Sister Ray, Vinyl Solution and
both Rough Trade shops also stock
deleted/hard to find items.
VISION. P.O.BOX 568. CH-4005 BASEL.SWITZERLAND

THE
EMPTY QUARTER

SALES SUPPLEMENT

These prices are valid as of FEBRUARY 28, 1992
and supercede those from the previous catalogue

Stockists of Quality Second-Hand and Selective New Material

ELECTRONICS, TECHNO, WEIRD & IND'L

TERMS OF TRADING

1. All prices listed are in POUNDS STERLING and DO NOT include Postage & Packing.

2. Goods may be reserved before sending an order either by telephone or by post and will be held for 7 DAYS (U.K. Customers) and 20 DAYS (Overseas Customers) only. When reserving by post please include an SAE or 2 IRC's.

3. Overseas Customers are advised to reserve first before sending any money.

4. U.K. Customers MUST add the following for FIRST CLASS, RECORDED Postage & Packing to your order; LP/12"/VIDEO - £1.30 + 40p each additional, CD/7"/CASS - 90p + 30p each, MAG/POSTER - 50p + 20p each additional. Please note you MUST add the relevant postage for Double/Triple albums, etc.

5. EUROPEAN Customers MUST add the following for AIRMAIL Postage & Packing; LP/12"/VIDEO - £2.60 + 60p each additional, CD/7"/CASS - £2.20 + 60p each, MAG/POSTER - £1.00 + 40p each additional.

6. REST OF THE WORLD - SURFACE mail as EUROPE, AIR x UK rates by 5.

7. Payment may be made by CHEQUE, POSTAL ORDER, INT'L MONEY ORDER or EUROCHEQUE made payable to "THE EMPTY QUARTER". Overseas customers must be aware we will only accept payment in POUNDS STERLING DRAWN ON A UK BANK. Cash may be sent by registered post, though we do not advise this method and cannot accept any responsibility for loss arising from this. U.S. customers note, that we will accept Dollar bills at a rate of 2 Dollars = 1 Pound, but again stress, these are sent at your own risk.

8. Orders will be despatched within 3-21 DAYS depending on method of payment and availability of stock.

9. Please list alternatives where possible. We will now issue credit notes if unavailable.

IF THERE IS A PARTICULAR NEW RELEASE WHICH YOU REQUIRE CONTACT US AS WE MAY BE ABLE TO OBTAIN IT. ALSO FOR SECOND-HAND MATERIAL TRY OUR FINDING SERVICE.

THE EMPTY QUARTER, P.O. BOX 87, ILFORD
ESSEX, IG1 3HJ, U.K. Tel/Fax (0)81 518 3092

ALL CD's £11.50, LP's/CASS £7.50, DCD's £15.00, 12"/CDS £4.00, 7" £2.00 each
- UNLESS OTHERWISE STATED IN BRACKETS NEXT TO ITEM

1000 HOMO DJs Supernaut12" (5.00)
16-17 When All Else Fails LP
23 SKIDOO Culling Is Coming CD
400 BLOWS Yesterday, Today, Tomorrow CD
A SPLIT SECOND Flesh & Fire Remixes 91 CD
A-SOMA & EVE LIBERTINE Last One Out LP
ADAMSON, BARRY Delusion LP/CD
AISHA KANDISHA'S JARRING EFFECTS El Buya CD (12.00)
AMK 1990/GUM Assemblage 7" Ltd (3.00)
AMM Ammusic 1966 CD, Combine & Laminates LP, Inexhaustible Document LP, Nameless Uncarved Block CD, Crypt Box DLP
ANTI-GROUP Teste Tones CD (12.00)
ANTONYM Native Dystopean CASS (3.50)
ARCANE DEVICE/PGR Fetish CD (12.00)
ART BEARS Winter Songs/World As it Is CD
ART ZOYD Nosferatu CD, Phase IV DLP
ATTRITION Fear 7" Flexi (7.00), Monkey In A Bln 12" Reissue (6.00), Recollection CD
AUTOPSIA Death Is The Mother Of Beauty CD (12.00), Palladium CD (12.00), Wound CD
BATES, MARTYN Letters To A Scattered Family CD, Love Smashed On A Rock CD
BATZ WITHOUT FLESH A Million Bricks LP, Batz Without Flesh LP, No Memory LP
BEEQUEEN Nouen 7" Flexi Ltd (Plays at 78rpm!) (3.00)
BIOTA Awry 10"LP, Bellowing Room/Tinct CD, Rackabones & Vagabones DLP, Tumble CD
BLACK TAPE FOR A BLUE GIRL A Chaos Of Desire CD (12.00), Ashes In The Brittle Air CD (12.00)
BLACKHOUSE Father Son & Holy Ghost CD, Material World CD (12.00)
BLACKHOUSE/NIGHTMARE LODGE Gospel/Ice Skin LP (8.50)
BLAKE, KARL Prehensile Tales CD
BLISTERING MOMENTS Therapeutic Dreams LP
BLURT The Body Live CD
BOOM FACTORY Take The Payback 12"
BORBETOMAGUS Barbed Wire Maggots LP, Bells Together LP, Borbeto Jam LP, New York Performances LP, Snuff Jazz LP, Zurich DLP
BORBETOMAGUS/VOICE CRACK Fish That LP
BORGHESIA Dreamers In Colour LP/CD
BOURBONESE QUALK Bo Qu LP, My Government Is My Soul CD
BOWLES, PAUL Black Star At Point Of Darkness CD
BRAINTICKET Brainticket LP/CD
BURROUGHS, WILLIAM Break Through in Grey Room CD
CABARET VOLTAIRE 2x45 LP/CD, Body And Soul LP/CD, Colours LP/CD (5.50/8.50), Drain Train/Pressure Co CD, Hai LP/CD, Johnny Yesno LP/CD, Listen Up With DLP/DCD, Live At Lyceum LP/CD, Live At YMCA LP/CD, Living Legends LP/CD, Mix Up LP/CD, Nag Nag Nag CDS (5.00), Percussive Force LP/CD (6/9.00), Pressure Co CD, Red Mecca LP/CD, Three Mantras LP/CD, Voice Of America LP/CD
CAGE, JOHN Cheap Imitation CD, John Cage CD
CAN Can CD, Can Delay CD, Cannibalism I CD, Ege Bamyasi CD, Flowmotion CD (8.50), Future Days CD, Landed CD (8.50), Monster Movie CD, Saw Delight CD (8.50), Tago Mago CD, Soon Over Babaluma CD, Soundtracks CD, Unlimited Edition CD
CARTER, CHRIS Space Between CD
CASSANDRA COMPLEX Cyberpunx LP/CD, Finland 12"/CDS, In Search Of Penny Century 12"/CDS, Moscow Idaho 12" (6.00), War Against Sleep LP/CD
CHATHAM, RHYS Die Donnergotter CD (12.00)
CHRIS & COSEY Action CD, Allotropy CD (12.00), Passion 7" Etched (4.00)
CHROME 3rd from Sun LP/CD, Alien Soundtracks CD, Another World CD, Chronicles CD, Days Of Beauty CD, Dreaming In Sequence CD, Half Machine Lips Move LP/CD, Into Eyes of Zombie King CD, Mission Of Entranced LP/CD, No Humans Allowed CD, One Million Eyes CD, Red Exposure LP/CD, Visitation CD
CINDYTALK Secrets And Falling CDS
CLOCK DVA Advantage CD, Buried Dreams CD, Final Program CDS (5.00), Transitional Voices CD, White Souls In Black Suits CD

CODE INDUSTRY Method Of Assembly CD, Structure CD
COIL Hellraiser CDS (5.50), Gold Is The Metal CD, Loves Secret Domain LP/CD, Scatology CD, The Snow LP/CD (ea 5.50), Unnatural History CD, Windowpane 12" No'd Pic Disc/CDS (4/5.50)
COMET, AL Europ Pirat Tour CD
COMPOUND Cinema Verite CD (12.00)
CONNELLY, CHRIS Stowaway 12" (5.00), Whiplash Boychild CD
CONSOLIDATED Brutal Equation 12" (5.00), Consolidated LP, Dysfunctional CDS (5.50) Friendly Fascism LP/CD, Myth Of Rock CD, This Is Fascism 12"/CDS
CONTROLLED BLEEDING Body Samples CD (12.00), Gag CD, Golgotha CD (12.00), Hog Floor LP, Plegm Bag Spattered CD (12.00), Songs from Grinding Wall 12"/CDS (ea 6.00)
COSMICS Vol 1 12"
COXHILL, LOL Frogdance DLP (15.00), Solo LP
CRASS Best Before DLP/CD (6/9.00), Christ The Album DLP/DCD (6/9.50), Feeding Of 5000 12"/CD (ea 5.50), Penis Envy LP/CD (6/7.00), Stations Of Crass DLP/CD (6/7.00)
CREED, HELIOS Boxing The Clown LP/CD, Lactating Purple LP/CD, Last Laugh LP
CRISPY AMBULANCE Fin CD, The Plateau Phase CD
CUNNINGHAM, DAVID Grey Scale LP (10.00)
CURRENT 93 As World Disappears CD, Christ & Pale Queens CD, Dogs Blood Rising CD, Imperium CD, Island CD, Nature Unveiled CD, Presents Harry Oldfield CD, Presents Svenbjorn CD, Swastikas For Noddy CD, Thunder Perfect Mind DLP/CD
CUTLER, CHRIS & FRED FRITH Live In Moscow CD
CYBERAKTIF Temper CDS
DAF Die Kleinen Und Die Bosen LP/CD
DEATH IN JUNE Cathedral Of Tears CD, Corn Years CD, Guilty Have No Past CD, Guilty Have No Pride LP, Nada LP/CD, Night And Fog LP Ltd Red Vinyl (13.00)
DELERIUM Euphoric 12"/CD (4/9.00), Spiritual Archives CD
DEPECHE MODE Enjoy The Silence 12"/CDS Quad Mix (ea 4.50)
DER PLAN Die Pietsche Des Lebens LP/CD, Es Ist Enie Fremde LP, Fette Jahre LP, Normalette Surprise LP
DIE FORM Corpus Delicti LP Clear Vinyl/CD, Some Experiences With CD
DIE KRUPPS Metall Maschinen Musik 2x12"/CD (9/11.50)
DIE VORKRIEGSZEIT Cystis CD (12.00)
DIGITAL POODLE Soul Crush CD (12.00)
DOC WAR MIRRAN Don't Menschen The Wor 7" Ltd (3.00)
DOMINATOR Forbidden Pleasures CD
DOUBTING THOMAS The Infidel CD
DSORDNE E Un Sole LP (8.00)
DUNCAN, JOHN Dark Market Broadcast CD (12.00), Riot CD
DUNCAN, JOHN & ANDREW MCKENZIE Contact CD
EDEN Gateway To The Mysteries CD
EG OBLIQUE GRAPH TRIPTYCH 7" (4.00)
EINSTURZENDE NEUBAUTEN 2x4 CASS, Die Hamletmaschine CD, Drawings Of OT CD, Kollaps LP/CD, Strategies LP/CD, Strategies II DCD
ELECTRO NOISE TWIST Electro Noise Twist LP
EMBRYO Live LP (8.50), Turn Peace LP/CD (8.50/12.00)
ERICK ? CASS (6.00), Fuzzyfelt LP
ESPLENDOR GEOMETRICO Sheikh Alajama CD (12.00)
ETANT DONNES Aurore CD, Royaume CD (9.50)
EX, THE & TOM CORA Scrabbling At The Lock LP/CD
EYEBALL Issue 2 (Horror Mag by Steve Thrower of Coil) (2.00)
EYELESS IN GAZA Transcience Blues CD
FAT Automat Hi-Life CD, Hit LP, Plays For You LP
FAUST 71 Minutes Of CD, Tapes CD
FELDMAN, MORTON Triadic Memories CD
FIELD Living Daylight CASS (6.00)
FLUID MASK Flesh Sparks To The Beat 12"
FOETUS Hole CD, Nail CD, Sink CD
FORTRAN 5 Blues LP/CD
FRITH, FRED Dropera CD, Gravity CD, Guitar Solos CD, Technology Of Tears DLP/CD, Cheap At Half Price LP/CD, Speechless CD

FRONT 242 Back Catalogue CD, Front By Front LP/CD, Geography LP/CD, Gripped By Fear CD (7.00), No Comment LP/CD, Official Version LP/CD, Tyranny For You LP/CD

FRONTLINE ASSEMBLY Digital Tension CDS (5.00), Virus 12"/CDS

GALAS, DIAMANDA Divine Punishment LP/CD, Litanies Of Satan LP/CD, Plague MAss DLP/CD, Saint Of The Pit LP/CD, You Must be Certain Of The Devil LP/CD

GESSERIT, BENE Fashion LP

GILBERT, BRUCE Music For Fruit LP/CD, The Shivering Man LP/CD, This Way LP

GREATER THAN ONE G-Force LP/CD, London DLP (8.00)

GRIM HUMOUR Spring 91 MAG & SPLINTERED/CINDYTALK 7" (2.50)

GUNSHOT Battle Creek Brawl 12", Clear From Present Danger 12", Crime Story 12"

HAFLER TRIO Bag Of Cats CD, Dislocation CD (12.00), Fuck CD Ignotium Per Ignotius CD, Into Out Of CD Reissue (12.00), Kill The King CD (12.00), Masterbatorium CD (9.50), Redintegrate CD (12.00)

HAFLER TRIO & TOPY Dreammachine LP/CD V.Ltd Complete Dream Machine Package (23.00 & 5xLP Postage Rate)

HALF JAPANESE Charmed Life LP/CD, Music To Strip By CD, We Are They Who Ache LP/CD

HANATRASH Three CD

HAVOC 319 LP/CD, Attitude 12", Mechanicville 12"

HAYWARD, CHARLES Skew Whiff CD, Switch On War CD, Survive The Gesture CD

HE SAID Hail LP/CD, Take Care LP/CD

HEADBUTT Song For Europe 7"

HELL, RICHARD Across The Years CD/BOOK V.Ltd In Wooden Box (28.00)

HENRY COW In Praise Of Learning CD, Legend CD, Western Culture CD

HILLER, HOLGER As Is LP/CD

HNAS Melchior LP, Musik Fur Schuhgeschatte CD (12.00)

HNAS/FRAN DOMMERT Hunsruck 7" (6.00)

HOME & GARDEN History Of Geography

HOTALACIO Surveillance LP, Talkin Out The Side Of Yer Neck 12"

HUNTING LODGE Carnivora! CD (5.50)

HYBRIDS Ritual Pt 2 CD (12.00)

ILLUSION OF SAFETY Historical CD Ltd In Leather Bag (28.00)

IN SLAUGHTER NATIVES Enter Now The World CD (12.00), In Slaughter Natives CD (12.00)

IN THE NURSERY Sense LP/CD

INTERMIX Dream On 12", Intermix CD

IOWA BEEF EXPERIENCE Guilt And Revenge 7"

IX-EX-SPLUE Ix-Ex-Splue LP

JACK THE TAB Acid Tablets/Tekno Acid Beats DCD (18.00)

JACKDAW WITH CROWBAR Hanging In The Balance LP

JADE 4U Rainbows 12"

JOHNSON ENGINEERING CO Unleash CD

JOUISSANCE Sunlight Penetrates The Crown CD (12.00)

KA-SPEL, EDWARD Aazhyd China Doll CD, Khataklimici China Doll LP (9.00), Perhaps We'll Only See A Thin Blue Line LP, Tanith And The Lion Tree CD

KILL UGLY POP Leatherface Gets Religion LP

KLEG Eating And Sleeping CD

KLINIK Box 2CD Box Set (20.00), States CD

KONER, THOMAS Nunatak Gongamur CD, Teimo CD

KONSTRUKTIVISTS Live CD, Tic Tac Toe CD (4.50)

KRANG Chaos CD

KRACKHOUSE Drink It's Legal CD (12.00)

LAIBACH Baptism CD, Let It Be LP/CD, Macbeth LP/CD, Occupied Europe Tour CD, Opus Dei LP/CD, Panorama 12" (5.00), Rekapitulacija CD (15.00), Sympathy For The Devil LP/CD

LAIBACH/NSK Neue Slowenische Kunst BOOK Hardcover (Price TBA)

LASSIGUE BENDTHAUS Matter LP Clear Vinyl/CD

LE SYNDICAT Le Sardanapale CD (12.00), Macisto Fuzztanz CD (12.00)

LEFT HAND RIGHT HAND Hum Drum LP

LEGENDARY PINK DOTS Any Day Now CD, Brighter Now CD, Crushed Velvet Apocalypse CD, Faces In The Fire C Island Of Jewels CD, Legendary Pink Box 2CD (18.00), The Lovers CD, The Maria Dimension CD, The Tower CD

LEMOS, PAUL (CONTROLLED BLEEDING) Sludge LP (12.00)

LIGHTS IN A FAT CITY Somewhere LP/CD

LT CARAMEL Lt Caramel CD (12.00)

LUNCH, LYDIA P.O.W. CD/BOOK V.Ltd In Wooden Box (28.00)

LUSTMORD First CD, Heresy CD Reissue (12.00), Paradise Disowned CD

LYCIA Ionia CD (12.00)

MACHINES OF LOVING GRACE Machines Of Loving Grace CD

MAGIC LANTERN CYCLE (inc TIBET) Knight & Wizard LP (16.00)

MASCHINENZIMMER 412 Macht Durch Stimme CD

MASTER/SLAVE RELATIONSHIP A New Explanation CD (12.00), Being Led Around By The Tongue CD (12.00), This Lubricious Love CD (12.00)

MAXIMUM BRAIN DYSFUNCTION Vind Auf Fluck CD

MC 900FT JESUS Welcome to My Dream LP/CD

MEAT BEAT MANIFESTO 99% LP/CD, Armed Audio Warfare LP/CD, Helter Skelter 12" (5.00), Now CD (7.50), Storm The Studio CD, Version Galore LP/CD (6/8.00)

MELX Mind Machine 12"

MENGRAD/PSYGRAM In Dreamshow CD (12.00)

MENTAL DESTRUCTION Intensity Of Darkness CD (12.00)

MERZBOW Hangover Interruption LP (10.00)

MIMIR Mimir CD (12.00)

MINISTRY Burning Inside 12" (5.50), Jesus Built My Hot Rod 12" (5.50), Stigmata 12" (5.50)

MIRANDA SEX GARDEN Gush Forth My Tears 12"/CDS, Madra LP/CD

MOISTEN BEFORE USE Primeval Waltz CASS (5.00), React On Impulse CASS (5.00), Still No Reply CASS (6.00)

MORPHOGENESIS Prochronisms LP

MORTHOND This Crying Age CD (12.00)

MOTHER TONGUE Open In Obscurity LP

MTT/NURSE WITH WOUND Caught From Behind LP (8.50)

MTT/RAMLEH Paid In Full/Crystal Revenge LP (8.50)

MUSLIMGAUZE Intafaxa CASS/CD (7.50/12.00), Iran CD (12.00), United States Of Islam CD (12.00)

MUSSOLINI HEADKICK Themes For Violent Retribution LP/CD

MYNOX LAYH Intra In Caelum CD

NEGATIVLAND Big 10-8 Place LP/CD, Escape From Noise LP, Helter Stupid LP/CD, Negativland LP, Points LP

NEON JUDGEMENT Are You Real? LP/CD, Blood And Thunder LP/CD

NEW BLOCKADERS Simphonie In O Minor CASS Ltd No'd (3.00), Simphonie In X Major LP Ltd No'd (5.50)

NEW BLOOD TRANSMISSIONS 39 Converts LP Ltd

NEW MIND Body Politic 12"

NISCH, HERMANN Musik Der 80 Aktion CD

NITZER EBB Belief LP/CD, Ebbhead LP/CD, Showtime LP/CD, That Total Age LP/CD

NOCTURNAL EMISSIONS Beyond Logic Beyond Belief LP Ltd No'd & Signed (25.00), Cathedral CD (12.00), Dyskinesia CASS, Invocation Of The Beast Of Gods CD (12.00), Mouth Of Babes CD Ltd In Nappy (12.50), Stoneface CD, Viral Shedding CD (12.00)

NON Best of CD, Blood And Flame CD, Physical Evidence LP

NUMB Christmeister CD

NURSE WITH WOUND A Sucked Orange CD, Alien 7" Ltd Etched (4.50), Chance Meeting CD, Creakiness LP, Homotopy To Marie CD, Bar Maldoror CD, Soresucker 12", Sylvie & Babs LP/CD, Thunder Perfect Mind CD

NURSE WITH WOUND/WHITEHOUSE 150 Murderous Passions CD

OES Animi Aegritudo LP/CD (8.50/12.00), Solstitii Temporis Sensus CD (12.00)

ORAL JUICES Brain Surgery 7" Ltd No'd Art Package (12.00)

ORGANUM Iuel 7" Clear Vinyl (9.00), Kanal 7" (6.00)

OSSO EXOTICO Osso Exotico LP

P16.D4 Acrid Acme Of CD

PAIN TEENS Born In Blood/Case Histories CD

PANKOW Gisela CD, Omne Animal Triste CD, Svobody CD

PASSIFLORA Qualcosa Dourebbe Cambiare LP (8.00)

PGR/MERZBOW/TIETCHENS Grav CD (12.00)

PHALLUS DEI Pontifex Maximus CD

PIG A Poke In The Eye LP/CD, Praise The Lard LP/CD, Sick City 12"

PINK INDUSTRY Retrospective CD

PLAYGROUND Resilience CD

POESIE NOIRE Marianne CD, Tabula Rasa CD

P'ORRIDGE, GENESIS & STAN BINGO What's History CD Ltd No'd (12.00)

PORTION CONTROL Assault CASS (8.00)
PRIMORDIA Antiphon CD (4.50)
PSYCHE Eternal/Insatiable 7" (4.00), Insomnia Theatre CD, Unleashed CASS (5.00), Unveiling The Secret CD
PSYCHIC TV Coumprehensive Collection BOOK & CD (10.00)
PSYCLONES Greatest Hits CD (12.00), Panic In Detroit 7" (4.00)
RAMLEH Blowhole LP, Slammers 7" (5.50)
RECOIL Faith Healer CD/12", Hydrology CD
RENEGADE SOUNDWAVE In Dub LP/CD, Soundclash LP/CD
REPTILICUS Crusher Of Bones LP
RESIDENTS God In Three Persons CD, Stars And Hank Forever CD, Stranger Than Supper CD, Vileness Fats CD
REVELL, GRAEME/NWW/DDAA Necropolis, Amphibians LP (12.00)
RICE, BOYD Blood And Flame LP/CD, Boyd Rice LP, Music Martinis CD
SAUTER, JIM & DON DIETRICH Bells Together LP
SBOTHI/MERZBOW Collaborative LP
SCHIMANA, ELIZABETH & K.KLEMENT LP
SCHNITZLER, CONRAD & OTTO Micon LP
SCHUTZE, PAUL Deus Ex Machina CD
SECTION 25 Any Day Now CD, From The Hip CD, Key Of Dreams CD
SELEKTION Captured Music LP
SEVERED HEADS Bulkhead LP/CD, City Slab Horror CD, Retread LP/CD (6/9.00), Rotund For Success LP/CD, Since The Accident CD
SHOCK CORRIDOR Portrait Of A Serial Killer 12"
SIGILLUM S Bedscanner Philosophy CD (12.00), Cybertantrick Quantum Leaps CD (12.00), Dispersion: Sliced Carrion CD (12.00)
SILOS About Her Steps LP
SINGLE GUN THEORY Like Stars In My Hand LP/CD
SINISTER ATTRACTION Private Wars LP
SKINNY PUPPY 12-Inch Anthology CD, Addiction CDS (6.00), Ain't It Dead Yet CD, Bites CD, Clease Fold & Manipulate CD, Mind TPI CD, Rabies CD, Spasmolytic CD (10.00), Testure CDS (6.00), Too Dark Park CD, Vivisect VI CD
SKULLFLOWER Form Destroyer LP, Ruins CD (11.00), Xaman CD (11.00)
SLANT Hive LP
SLEEP CHAMBER Satanic Sanction LP (8.50), Sexmagick Ritual CD (12.00), Sins Ov Obsession CD, Sirkle Zero CD (12.00), Sleep, Or Forever Hold Your Piece CD (12.00), Spellbondage Submission CD (12.00)
SMEGMA Nattering Naybobs LP
SNAKEFINGER Manual Of Errors CD
SOL INVICTUS Killing Tide CD Deluxe Ltd No'd In Pouch (20.00), Lex Talionis CD, See The Dove Fall 7" Ltd No'd & Sticker (4.00), Sol Veritas Lux CD, Trees In Winter CD, Unconquered Sun BOOK Ltd & Signed (4.50)
SOLAR ENEMY Dirty Vs Universe LP/CD
SPIT Persecution Of Genius LP
SPK Oceania LP (8.00)
SPLINTERED Pig Meat 7" Ltd No'd (2.50)
STAPLETON & TIBET Sadness Of Things CD
STATE, THE Control CD, Conundrum LP
STRAFE FUR REBELLION Luft Hunger CD, Vogel CD
STUTTER Broken Snakes CD (10.00)
SWELL MAPS Jane From Occupied Europe LP/CD, Train Out Of It CD, Trip To Marineville LP/CD, Whatever Happens Next CD
TAPE BEATLES Music With Sound CD (12.00)
TECHNOLOGY WORKS Issue 8 MAG (NITZER EBB, Z.FRANCE) (0.75)
TERMINAL CHEESECAKE Pearlesque Kings LP/CD, Unhealing Wound 7" Ltd Etched (5.00)
TEST DEPT A Good Night Out CD, Ecstacy Under Duress CD (11.00), Proven In Action CD, Terra Firma CD, Unnaceptable Face Of Freedom CD
THIN KING Thin King LP
THINKING PLAGUE In This Life CD, Moonsongs LP
THIS HEAT Deceit CD (10.00), This Heat (10.00)
THRILL KILL KULT Sexplosion CD
THROBBING GRISTLE 20 Jazz Funk Greats LP/CD, 2nd Annual Report LP/CD, CD1 CD, DOA LP/CD, Greatest Hits CD, Heathen Earth LP/CD, Mission Of Dead Souls LP/CD

THULE Wheel LP
TIETCHENS, ASMUS Monoposto LP (10.00), Seuchengebiete 2 CD (12.00), Sinkende Schwimmer CD
TONE DOGS Early Middle Years CD (12.00)
TOTAL 1 CD/MAG Ltd Second Edition, Gold Cover (FRONTLINE ASSEMBLY, COIL, FINI TRIBE, ANTI GROUP) (15.00)
TRANCE Automatism CD (12.00)
TRAX Last Trax BOOK & 7" (7.00)
TRESPASSERS W Pretty Lips LP
TRISOMIE 21 Chapter IV CD, Million Lights LP/CD, Repos CD
TWICE A MAN Works On Yellow LP
ULRICH, PETER Taqaharu's Leaving 12"
ULTRA Zoll LP (9.00)
VAGABOND Issue 1 MAGAZINE (HAFLER TRIO, JON SAVAGE, Z'EV) (6.00)
VARIOUS 4 X 4 CD (BLACKHOUSE, SAVAGE REPUBLIC, PSYCLONES) (12.00)
VARIOUS A Bead To A Small Mouth LP/CD (NWW, GRAEME REVELL, MOTHER TONGUE, ZOVIET FRANCE)
VARIOUS And The Wolf LP Ltd No'd (HAFLER TRIO, GREY WOLVES, CRASH WORSHIP) (9.00)
VARIOUS Arrythmia CD (MUSLIMGAUZE, CRASH WORSHIP, DISSECTING TABLE, PSY231) (12.00)
VARIOUS Death Of Vinyl CD (VASILISK, ZONE, DIGITAL POODLE) (12.00)
VARIOUS Dry Lungs IV LP (CONTROLLED BLEEDING, PAUL LEMOS, DISSECTING TABLE)
VARIOUS Electronic Body Music 3 CD (A SPLIT SECOND, KLINIK, X10)
VARIOUS Funky Alternatives 1/2 CD (C.V., CHRIS & COSEY, 23 SKIDOO, MARK STEWART, DAF)
VARIOUS Funky Alternatives 4 LP/CD (SKINNY PUPPY, SHAMEN, FINI TRIBE, ANTI GROUP)
VARIOUS Funky Alternatives 5 LP/CD (NITZER EBB, THRILL KILL KULT, KMFDM)
VARIOUS Funky Alternatives 6 LP/CD (ORBITAL, CYBERAKTIF, NUMB)
VARIOUS Here We Go LP (HAFLER TRIO, NOCTURNAL EMISSIONS, B. QUALK, LUSTMORD) (10.00)
VARIOUS Knock Out CD (MELX, FLUID MASK) (9.00)
VARIOUS Moving Soundtracks Vol 1 CD (C.V., PAUL HAIG)
VARIOUS Myths 4 CD (COIL, CURRENT 93)
VARIOUS Myths Collection Pt 1 CD (SPK, GEN P, BURROUGHS)
VARIOUS Myths Collection Pt 2 CD (SPK, BURROUGHS)
VARIOUS Perpetual State Of Oracular Dream LP Cloth Cover & Book (TIETCHENS, C.WORSHIP, CRANIOCLAST) (12.00)
VARIOUS Portable Altamont CD (COIL, NWW, C93, SKULLFLOWER) (11.00)
VARIOUS Projekt 1 CD (Z'EV, BOYD RICE, ANTI GROUP)
VARIOUS Realidade Virtual LP (S.F.REBELLION, ZONE, SOMEWHERE IN EUROPE, PORNOSECT) (8.00)
VARIOUS Sound From Hands CD SKULLFLOWER, TIETCHENS, SIGILLUM S, etc (12.00)
VARIOUS Tyranny Of The Beat CD (T.G., CAN, C.V., WIRE) (8.50)
VARIOUS Tyranny Of The Beat CD/VIDEO Ltd Package (20.00)
VARIOUS Tyranny Of The Beat CD/T-SHIRT Ltd Package (18.00)
VARIOUS Vhemutas Archetypi CD (SPK, LAIBACH)
VARIOUS Victims Of The Mixing Desk LP (FLUID MASK, MELX)
VARIOUS Volume 1 CD/MAG (NITZER EBB, CONSOLIDATED) (10.00)
VARIOUS Volume 2 CD/MAG (NINE INCH NAILS, MC900FT JESUS)
VARIOUS You Bet We've Got Something Against You LP (C93, ANTI GROUP, FINI TRIBE, MARK STEWART) (12.00)
VASILISK Liberation & Ecstacy CD (12.00)
VOICE CRACK Ear Flash LP
WAKEFORD & STAPLETON Revenge Of Selfish Shellfish CD
WALDMAN, ANNE Live CD/BOOK V.Ltd In Wooden Box (28.00)
WEATHERMEN 10 Deadly Kisses LP/CD, Beyond The Beyond LP/CD, Black Album LP/CD
WHITEHOUSE Twice Is Not Enough CD (11.00)
WILL Pearl Of Great Price CD
WIR First Letter LP/CD, So And Slow It Goes 12"/CDS
WIRE Document & Eyewitness CD (10.00)
WMTID Electric Church LP/CD, Steal II CASS Ltd Exclusive (4.00)
WORK, THE Rubber Cage CD (12.00)
YOUNG GODS Envoye 12" (4.50), Play Kurt Weill LP/CD, Red Water LP/CD, TV Sky LP/CD, Young Gods LP/CD
Z'EV My Favourite Things LP (9.00), Schonste Musiek LP (9.00)
ZONE Born Of Fire CD
ZORN, JOHN Filmworks 1986-90 CD JAP (12.00), Locus Solus CD JAP (12.00)
ZOVIET FRANCE Just An Illusion CD (12.00), Shadow Thief Of The Sun CD (12.00), Vienna 1990 CD

SPECIAL PURCHASE OVERSTOCK MATERIAL (The following prices only apply whilst current stocks last)

ATTRITION Recollection CD (9.00)
BLACK TAPE FOR A BLUE GIRL A Chaos Of Desire CD (8.00)
BOURBONESE QUALK Bo Qu LP (4.50)
CABARET VOLTAIRE 2x45 CD, Drain Train CD, Hai CD, Johnny Yesno CD, Live At Lyceum CD, Live At YMCA CD, Living Legends CD, Mix Up CD, Pressure Co CD, Red Mecca CD, Three Mantras CD, Voice Of America CD - (10.00 ea)
CAN Can CD, Can Delay CD, Cannibalism 1 CD, Ege Bamyasi CD, Flowmotion CD, Future Days CD, Landed CD, Monster Movie CD, Saw Delight CD, Soon Over Babaluma CD, Soundtracks CD, Tago Mago CD, Unlimited Edition CD - (10.00 ea)
CARTER, CHRIS Space Between CD (10.00)
CHRIS AND COSEY Heartbeat CD (7.00), Passion 7" (3.00)
DAF Die Kleinen Und Die Bosen CD (10.00)
DIE KRUPPS Metall Maschinen Musik 2x12" Clear Vinyl (6.00)/CD (10.00)
EG OBLIQUE GRAPH Triptych 7" Orig (3.00)
EINSTURZENDE NEUBAUTEN Strategies 1 CD (10.00)
KONER, THOMAS Nunatak Gongamur CD (9.00)
MENTAL DESTRUCTION Intensity Of Darkness CD (9.00)
MORTHOND This Crying Age CD (9.00)
MUSLIMGAUZE Hammer & Sickle 7" Orig (1.50), Intafaxa CASS (5.00)
NON Best Of CD, Blood & Flame CD - (10.00 ea)
P'ORRIDGE & STAN BINGO What's History CD Ltd No'd (10.00)
PSYCHIC TV/HAFLER TRIO Coumprehensive BOOK/CD (7.00)
RAMLEH Blowhole LP (4.50)
SLEEP CHAMBER Sex Magick Ritual CD (8.00)
STUTTER Broken Snakes CD (7.00)
SWELL MAPS Jane Occupied Europe CD, Train Out Of It CD, Trip To Marineville CD, Whatever Happens Next CD - (10.00 ea)
TEST DEPT Ecstacy Under Duress CD (8.00)
THROBBING GRSITLE 20 Jazz Funk CD, 2nd Annual Report CD, CD1 CD, DOA CD, Greatest Hits CD, Heathen Earth CD, Mission Of Dead Souls CD - (10.00 ea)
TIETCHENS, ASMUS Sinkende Schwimmer CD (8.00)
WIRE Document & Eyewitness CD (10.00)

SECOND-HAND MATERIAL

23 SKIDOO Coup 12" M/M (6.00), Language 12" & Promo Poster M/M/M (10.00), Tearing Up The Plans 12" Orig M/M (15.00), Urban Gamelan LP M/EX (12.00)
A CERTAIN RATIO Graveyard & Ballroom CASS Orig In Wallet VG/M (12.00)
ANTI GROUP SHT LP Orig Cut-Out Sleeve EX/M (5.00)
ATTRITION Attrition Of Reason LP Reissue EX/M (10.00), In The Realm Of Hungry Ghosts LP M/M (10.00), Shrinkwrap 12" TEST PRESS -/M (20.00), Smiling At Hypogonder Club LP M/M (10.00), Voice Of God 12" EX/M (20.00)
BALL, DAVE In Strict Tempo LP EX/M (16.00)
BLACKHOUSE Hope LP Orig Handmade Sleeve & Insert M/M (40.00)
BLAH BLAH BLAH In The Army 7" EX/EX (5.00)
BOMBAY DUCKS Dance Music LP EX/M (25.00), Sympathy For The Devil 7" EX/VG (10.00)
BORGHESIA Ljubav Je Hladnija LP Red Vinyl Orig M/EX (15.00)
BOURBONESE QUALK Laughing Afternoon LP Orig VG/EX (10.00)
THE BOX Great Moments In Big Slam LP EX/M (6.00), Muscle In 12" EX/M (5.00), Muscle Out LP M/M (10.00)
CABARET VOLTAIRE Live At Lyceum CASS Orig R.T. M/M (12.00), Seconds Too Late 7" M/EX (5.00), Silent Command 7" M/EX (5.00)
CAN Flowmotion LP Orig Virgin M/EX (10.00)
CARTER, CHRIS Mondo Beat LP & Insert M/M (12.00)
CASSANDRA COMPLEX Datakill 12" M/M (8.00)
CHRIS & COSEY October (Love Song) 7" Autographed EX/VG (15.00), Songs Of Love & Lust LP Orig & Insert M/M (8.00), Sweet Surprise 12" M/M (10.00), Trance LP Orig EX/EX (9.00)
CHROME Blood On The Moon LP Orig M/M (15.00), Inworlds 12" M/M (15.00), New Age 7" VG/VG (7.00), Read Only Memory 12" & Poster M/M (20.00)
CLAIR OBSCUR Blume 7" M/VG (3.00), Pilgrims Progress LP W/L -/EX (10.00, Smurf In The Gulag 12" M/M (8.00)
CLOCK DVA Breakdown 7" EX/EX (7.00), Thirst LP Orig & Insert M/M (12.00)
CLUSTER Cluster II LP Orig EX/EX (18.00)
COIL Horse Rotorvator LP Yellow Vinyl M/M (25.00), Horse Rotorvator LP Blue Vinyl M/M (20.00)
COME I'm Jack LP Orig Orange Vinyl & Inserts M/M (60.00)
CONTROLLED BLEEDING Songs From The Drain LP M/VG (16.00)
CTI (CHRIS & COSEY) One 12" VG/M (8.00), Two 12" & Insert M/M (12.00)
CURRENT 93 In Menstrual Night PIC DISC Orig & Inserts -/EX (35.00)
DARK DAY Exterminating Angel LP M/EX (15.00), Hands In The Dark 7" & Insert G/EX (12.00)
DEAD CAN DANCE Garden Of Arcane Delights 12" M/M (3.00)
DEATH IN JUNE Burial LP White Vinyl VG/M (20.00), Come Before Christ 12" M/M (22.00), The Calling 12" M/EX (25.00), To Drown A Rose 10" M/EX (25.00)
DEEP FREEZE MICE Saw A Ranch House LP V.Ltd Reissue M/M (25.00)
DIE FORM Corpus Delicti LP W/L Black Vinyl In Custom Sleeve M/M (10.00)
DIE KRUPPS Stahlwerksynfonie 12" Orig M/M (20.00), Volle Kraft Voraus LP M/EX (12.00)
DOME Dome LP Orig EX/EX (8.00), Dome II LP Orig EX/M (12.00)
EINSTURZENDE NEUBAUTEN Half Mensch LP & 7" M/M/VG (15.00)
ENO, BRIAN Another Green World LP M/M (5.00), Discreet Music LP M/M (5.00), Music For Airports LP M/M (5.00), On Land LP M/M (5.00)
ESSENTIAL LOGIC (WILLIAM BENETT!!) Wake Up 12" M/M (8.00)
EYELESS IN GAZA Drumming The Beating Heart LP & Press Release EX/M (9.00), Photographs As Memories LP M/M (8.00)
FINI TRIBE Let The Tribe Grow 12" Orig M/M (10.00)
FOETUS Deaf LP Orig M/M (50.00)
GILBERT & LEWIS Mzui LP F/Out Sleeve EX/M (12.00)
GLASS New Colours 7" EX/VG (7.00)
GYLLENSKOLD, GEIJERSTAN Live At Bar Maldoror LP Orig M/M (40.00)
BRION GYSIN Orgy Boys LP Orig G/Fold VG/EX (50.00)
HAFLER TRIO The Sea Org 10" & Book M/M (12.00), Seven Hours Of Sleep 2x12" & Book M/M/M (30.00), Three Ways Of Saying Two LP & Book M/EX (17.00)
HALF JAPANESE 1/2 Gentlemen 3LP Box Set & Book EX/M (40.00)
HOPE, PETER & DAVID HARROW Too Hot 12" M/M (10.00)
HOPE, PETER & RICHARD KIRK Leather Hands 12" EX/EX (7.00), Surgeons 12" VG/M (5.00)
ILITCH 10 Suicides LP & Book M/M (15.00)
IN THE NURSERY Box Set 2xLP/3x12" Orig V.Ltd Sweatbox M/M (40.00), Compulsion 12" M/M (12.00), Trinity 12" M/M (10.00)
KABBALA Ashewo Ara 12" M/M (9.00)
KIRK, RICHARD Black Jesus Voice LP TEST PRESS M/M (20.00), Leather Hands 12" M/M (8.00)
LAIBACH Baptism DLP Orig, Booklet & Poster Ex/VG/EX (16.00), Boji 12" M/M (8.00), Rekapitulicaji 2LP Orig Box Set & Inserts M/M/M (40.00)
LA DUSSELDORF Tintarella DI 7" -/VG (6.00)
MALARIA White Water 12" M/M (7.00)
STEPHEN MALLINDER Temperature Drop 12" VG/M (8.00)
MEDIUM MEDIUM Glitterhouse LP EX/M (12.00)
METABOLIST Hansten Klork LP VG/M (12.00)
MILLER, DANIEL & ROBERT RENTAL Live LP German Orig White Sleeve (WOC) (12.00)
MINISTRY Halloween Remix 12" M/M (8.00), I Wanted To Tell Her 12" Promo Custom Sleeve EX/EX (12.00)
MINNY POPS Een Kus 7" VG/EX (6.00), Live 7" & Insert G/EX (6.00)
MUSLIMGAUZE Abu Nidal LP M/M (15.00)
NITZER EBB Isn't It Funny How Your Body Works 12" Orig Promo & Press Release EX/M (10.00), Murderous 12" W/L -/M (10.00), That Total Age 2x12" Orig M/M/M (15.00), Warsaw Ghetto 12" Orig & Insert M/M (6.00)
NOCTURNAL EMISSIONS Chaos LP M/M (65.00), Shake Those Chains LP EX/EX (9.00), Stoneface LP & 7" Both Clear Vinyl EX/M/M (25.00)
NON/SMEGMA 7" Multi-Holed Mute M/VG (10.00)

NUMB Christmeister LP VG/M (6.00)
NURSE WITH WOUND/TERMITE QUEEN Crank 7" Banded Sleeve M/EX (14.00), Drunk With The Old Man LP Ltd Orig & Signed Painting M/M (100.00)
ORNAMENTAL (DAVE BALL/HOH) Pain 12" M/M (15.00)
P16.D4 Tionchor LP M/M (15.00)
PEYR The Walk 7" EX/EX (7.00)
PORTION CONTROL Go-Talk 12" M/EX (12.00)
PSYCHIC TV A Pagan Day LP Pic Disc -/EX (15.00), Godstar 12" Pic Disc -/EX (12.00), Live In Paris LP M/M (8.00), Live In Reykjavik LP M/M (8.00), Love War Riot 10" M/M (8.00), Mouth Of The Night LP Pic Disc & No'd Insert -/M (20.00), New York Scum LP & No'd Inner M/M (20.00), Roman P 7" Orig S.Sentimentale Package M/M (25.00), Unclean 12" EX/M (8.00)
PUBLIC IMAGE Metal Box 3x12" Orig & Insert M/M/M (17.00)
ERIC RANDOM Mad As Mankind 12" EX/M (9.00), Time Splice LP M/M (12.00)
RESEARCH Social Systems LP M/EX (7.00)
RESIDENTS Buster & Glen/Duck Stabs LP Orig EX/M (12.00)
REV. JIM JONES The Last Supper Pic Disc Orig No'd 23 -/M (80.00)
REV, MARTIN Martin Rev LP Orig M/EX (15.00)
REVOLTING COCKS You Often Forget 12" Orig W.Trax UK & Press Release M/M (8.00)
SAVAGE REPUBLIC Film Noir 7" Orig & Inserts M/EX (12.00)
SECTION 25 Always Now LP F/Out Sleeve & Poster M/EX (15.00)
SEVERED HEADS Blubberknife CASS Orig Ink M/M (15.00), Goodbye Tonsils 12" Orig Ink M/M (8.00)
SHOCK HEADED PETERS Life Extinguisher 12" M/M (10.00)
SHRIEKBACK Care LP EX/EX (10.00), Tench LP M/M (10.00), Working On The Ground 12" M/M (8.00)
SIXTH COMM Fruits Of Yggdrasil LP Orig Textured Sleeve & Booklet M/M (35.00)
SKINNY PUPPY Bites LP M/M (6.00), Mind TPI LP M/M (5.00), Remission LP M/M (7.00)
SNAKEFINGER Chewing Hides The Sound LP M/M (8.00), Greener Postures LP M/EX (10.00)
SPK Angst Pop LP M/M (40.00), Metal Dance 7" VG/M (8.00)
SWANS Cop LP W/L Promo -/M (15.00), Feel Good Now DLP M/M/M (10.00), I Crawled 12" W/L & Press Book M/M (15.00).
TEST DEPT Beating The Retreat 2x12" Orig Box & Inserts M/M/M (15.00)
THE NEW ORDER (PTV/WHITEHOUSE/NWW) Bradford Red Light District LP Orig Come & Insert M/M (80.00)
THROBBING GRISTLE 2nd Annual Report LP Fetish Autographed by Gen, Postcard from Cosey & 3 Newsheets M/EX (50.00), Something Came Over Me 7" M/M (9.00), United 7" Clear Vinyl M/EX (20.00)
TUXEDOMOON Time To Lose 12" M/M (10.00)
VAGINA DENTATA ORGAN Music For Hashishins LP Orig G/EX (20.00), Hashishins LP Temple Reissue M/M (15.00)
VARIOUS 1980: First 15 Minutes 7" F/Out Sleeve (CLOCK DVA, VICE VERSA, I'M SO HOLLOW) M/EX (12.00)
VARIOUS Abstract 5 LP In Wallet (Mag Missing) M/EX (6.00)
VARIOUS Darker Skratcher LP (BOYD RICE/DANIEL MILLER, NON) M/EX (18.00)
VARIOUS Das Abendprogramm LP (NEUBAUTEN, HONEYMOON KILLERS) EX/M (18.00)
VARIOUS Fight LP (REVCO, ITN, YOUNG GODS, SHOCK HEADED PETERS) M/M (15.00)
VARIOUS Fur Ilse Koch LP Orig Come Org (NWW, WHITEHOUSE, MANSON, CROWLEY) VG/M (50.00)
VARIOUS Horrorbox CASS Ltd No'd Package & Postcards (GEN P, MB, LUSTMORD, VITTORE BARONI, COLIN POTTER) M/M (20.00)
VARIOUS Rising From Red Sands Vol 1/2 2xCASS Orig in Wallets (TEST DEPT, CHRIS & COSEY, NWW, etc, etc!) M/M (25.00)
VARIOUS Rising From Red Sands Vol 3/4/5 3xCASS Orig in Wallets (TEST DEPT, CHRIS & COSEY, etc, etc!!) M/M (30.00)
VARIOUS Testament 5x7" Box Set & Book (CRANIOCLAST, VOICE CRACK) M/M (20.00)
VARIOUS Trax Xtra LP & Insert (NOCTURNAL EMISSIONS, VITTORE BARONI) M/VG (15.00)
WHITEHOUSE Erector LP Orig Come Org M/M (70.00), Live Action 1 LP Orig No'd M/M (80.00)
WILSON, ROBERT ANTON Secrets Of Power LP M/M (15.00)
WIRE Pink Flag LP Orig Harvest W/L -/EX (18.00)
YELLO Bostich 12" M/M (12.00), Claro Que Si LP Orig G/M (7.00), Goldrush 12" M/M (12.00), Stella LP U.S. Promo EX/EX (15.00)
Z'EV My Favourite Things LP TEST PRESS -/EX (20.00)

ANNOUNCING A NEW STATE OF THIRD MIND

INTERMIX

TM 9230 CD

Album - 'Intermix'

At once distantly cold and boldly anthemic, Front Line Assembly mainmen Bill Leeb & Rhys Fulber present us with the latest of their many side-projects, a richly varied all-instrumental collection.
"Considering their heavy Techno backgrounds, this is a surprisingly evocative, dreamy dance album which pulses around New Age beats rather than an industrial sledgehammer. A welcome change of tack." VOX Feb 92
"Utterly beguiling, quintessentially beautiful." SIREN Issue 6.

12" 'Dream On' / 'Funky Hell'

A counterpoint to the album, outrageous samples galore propel both sides inevitably towards the dancefloor. A AA-sided release, neither track is included on the new album.

INTER MIX
DREAM ON

TM 2411 12"

DOUBTING THOMAS 'The Infidel'

THE INFIDEL
DOUBTING THOMAS

TM 9218 CD

The longstanding studio obsession of Skinny Puppy instrumentalists Cevin Key & D.R. Goettel,'The Infidel' is a multi-level listening experience, stemming from the duo's fascination with all things cinematic and horrific. Brutal depth-charged rhythms, darkly delicate layers, found dialogue drifts in and out of the mix while the rhythms mutate to create a truly epic soundscape. An hour of heaven and hell! Licensed exclusively for Europe by Third Mind Records from Wax Trax! U.S.

DOUBTING THOMAS

EDEN 'Gateway to the Mysteries'

TM 9219 CD

The debut full-length album, the areas of inspiration for their music ranges from contemporary themes, through various ethno-Indian, Arabic, Celtic and Byzantine sources to the songs and dances of the medieval troubadours. Archaic but not outmoded, diverse and distinctive music, this CD includes 16 tracks and runs over 70 minutes.

THIRD MIND RECORDS

THIRD MIND RECORDS 387 HARROW ROAD, LONDON W9 3NA. TEL: 081 969 6099 FAX: 081 968 8388
DISTRIBUTION: PINNACLE (UK) · INTERCORD (GERMANY) · SONY MUSIC (BENELUX) · MUSIDISC (FRANCE)

"I'D THREATENED TO SHAVE MY BEARD OFF, SO I'D VANISH ONE DAY..."

the underneath
él

PHOTO CREDIT : NICKOLAI WESOLOWSKI

Pete Morris on KARL BLAKE

Karl Blake's real name is Karl Blake. He is quite possibly an ancestor of William Blake, the English poet, painter and mystic.

Sometime in 1973, in his home town of Reading, he was approached by a burgeoning musician who curiously asked whether he too played an instrument. "Yeah flute", he replied and was duly invited along to an anonymous garden shed for a jam session. Somewhat dismayed by the glistening fairground variety Karl produced at rehearsal, the other band members politely suggested that maybe instead, he should attempt to sing a version of The Stones Jumpin Jack Flash; Blake recently described the style undertaken for this virgin vocal performance as "Interesting!" and hasn't been unduly fond of Mick Jagger since! Shortly after this initiation, Karl's parents bought him a Burns Tri-Sonic on his birthday for the princely sum of three pounds and with a copy of the Bert Weedon songbook by his side, he attempted to learn a few chords. Becoming increasingly irritated by Weedon's guitar-shaped cuff-links and insipid expression that loomed from the cover, he decided to knock traditional learning on the head and acquired a bank of fuzz-boxes. Observing his Black Sabbath inspired guitar grunge was encouraging all worms in the neighbourhood to pop out the ground holding white flags, he decided to form his first band, (wait for it!), Orange Jelly Baby And The Six White Chocolate Mice! Although, this unit was preceded by an offshoot of the garden shed mob called Nieswand (Blake choosing the name for its phonetic quality, it being the surname of a journalist held captive in Rhodesia). Orange Jelly Baby's fate was sealed when the other band members heard Karl was planning a gig. Not wanting to look stupid in front of their friends they left! The music produced by this ramshackle group is best left to the readers imagination, as the line-up included a spaghetti tin drummer, bontempi organist and a euphonium player, who specialised in rasping out the bass notes to Hawkwind covers!

On leaving school Blake played guitar for his first 'proper' band; a hard rock outfit that became known as Sedusa. Doing his usual, Karl took over, turning it into a nine piece, with five guitarists, two drummers, a bassist and violin player; this lasted one rehearsal before slimming down to the streamlined Chrome Toad.

After a number of other musical ventures, he joined Maggots sometime in 1977 on bass and vocals. Maggots included future Shock Headed Peter, John Duffy and erstwhile Amazorblade, Peter Fallowell, who later joined Lemon Kitten as a live musician. Incidently, Fallowell's brother Duncan wrote the lyrics to Dizzy Dizzy by Can and later penned a biography on April Ashley, one of Britain's first sex change cases.

Blake was sacked from Maggots for, in his own words... "Being a pain in the arse", and for not coming up to scratch as a musician and soon after gave birth to Lemon Kittens on 5th April 1978; the first two years witnessed nineteen people pass through the ranks.

Encouraged through a chance meeting with Mark Perry during a Raincoats gig at London's Acklam Hall, Blake sent the Sniffin Glue editor a copy of a recently recorded tape entitled The New Ice Age, that he'd produced with bassist Gary Thatcher. Suitably impressed, Perry wrote back offering the Kittens a release with his label Step Forward, a company that had previously been home to acts as diverse as Sham 69 and The Fall.

For this project an artist was required to design the sleeve. Karl remembered an article he'd seen in the local paper. It concerned a girl on a pavement wearing prison-stripe dungerees, who was trying to gain attention for an arts centre she was setting up. Intrigued, he turned up at one of the group's happenings and was subsequently introduced to the girl in question..., Danielle Dax. Impressed by the extreme nature of her work, she was asked to do the job and a week later joined Lemon Kittens. Within a fortnight they'd performed their first gig at Reading University, booked under the instigation of the Seventies songwriting enigma, Mike Cooper.

Whilst leaving the Step Forward office, having presented Mark Perry with the demo and artwork, the group was approached by the formidable figure of Miles Copeland, brother of Stewart and overall boss of Faulty Products. Copeland had overheard some of the Kittens music and announced that it sounded like album material to him. After some deliberation the original plan to release an EP only, was maintained and the six track Spoonfed And Writhing saw liberation in October 1979. Imminently, (due to Karl and Danielle's fertile working relationship and what Blake described in retrospect as "Savage personal politics") musicians including Gary Thatcher and Tony Furze (spiritual advisor) left.

The duo now began work on demo's for what would be their first LP. Other artifacts from this period are the Daark Inc cassettes Tank Death and New Pollution, affectionately known as the D.H.S.S. (Detrimental History Sound Series) now incredibly difficult to locate, complete with Dax illustrated booklets. By the way, if Mr Seppo Seppaenan from Finland is reading this, Karl still has your cassettes parcelled up from 1980! If you want to rid the man of his perpetual guilt, contact him at the address following this article.

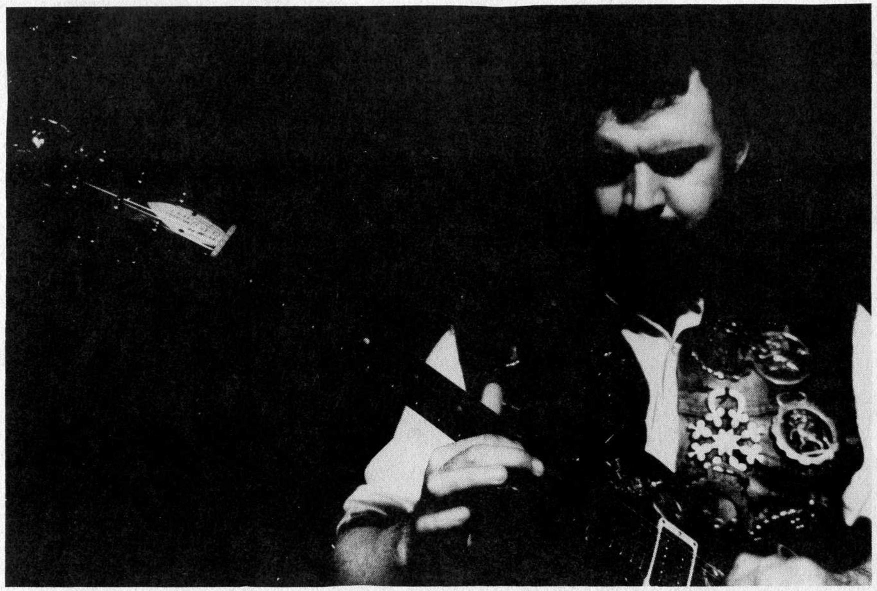
Early in 1980, Karl and Danielle discovered an album by Nurse With Wound in the basement of Faulty Products. Attracted by the stark S & M overtones depicted on the sleeve, they made contact with their label, the highly collectable United Dairies. Through this fledgling label the We Buy A Hammer For Daddy LP saw the light of day. Its titles inspired by a Ladybird book, We Go Shopping With Mother and by the parallels seen within Stephen King's novel, The Shining. The initial pressing of 1500 sold out within two months and a further 1500 followed. This was the first Kittens record to feature Danielle's vocals; Karl and Danielle both managing to play over twenty different instrument between them in its recording.

Moving lock, stock and barrel to London shortly after the record's release, they began to perform sporadically, with an intrinsic 'live only' bass player and drummer, whom they'd found through a fortuitous meeting on a train. These musicians also played on the Cake Beast EP (United Dairies) but were never actual band members. Karl was involved in a little known project at this time (mid '81) that included Mark Perry and members from The Door And The Window. Under the name Reflections, they released an album entitled Slugs And Toads that surfaced on Cherry Red, with sleeve designed by Dax. After the release of Big Dentist, Lemon Kittens reverted to a duo this time incorporating backing tapes for gigs. However, according to Blake this was the beginning of the end. "It was a horrible experience..., so dead..., no bounce-back from the tapes, so, that was it! Lemon Kittens stopped working, Danielle began recording Pop Eyes on her own and I was left looking for something to do. I was partly fuelled by a gig we did with killing Joke, where we'd dressed up in loin cloths and body paint. The audience hated it and spat at us throughout the concert. That whole feeling of vulnerability influenced the idea to create an ultra heavy band that aurally and otherwise, assaulted the audience".

In late '82, whilst working for the DHSS in Kingston, Surrey, Blake met Ashley Wales then of Cherry Red band Five Or Six. They'd both gone for an audition with 400 Blows, which had proved to be of no particular interest to either party, so along with Mark Rowlatt (ex Metabolist), Clive Glover and David Knight (also of Five Or Six) they formed Shock Headed Peters. After recording some demo's they came to the attention of Mike Alway at El Records. In the space of five days they recorded some twenty four songs at IPS Studios, paid for by Alway (these recordings later proved to be the basis of the Not Born Beautiful album). Walking down Oxford Street, having cut I Bloodbrother Be as the A-side for a single, Alway announced "I want to make this bigger". So on his behest, the band went back into the studio with future Morrisey producer Stephen Street to re-record the single. After several attempts and £4000 in recording costs, (hence the use of 4000 Love Letters as a subtitle) the single was released in a sleeve designed by Tom Adams, who had previously created recognition for himself as a jacket illustrator for Agatha Christie novels. Whilst committed to Shock Headed Peters, Blake drummed and played occasional guitar for the reactivated Alternative TV. He can be heard hitting the skins on Lonely Lenny, a track on Creation Records recently reissued Live At The Living Room compilation and plays guitar on that band's first two single on Noiseville.

Lunatic Dawn Of The Dismantler, Karl's 'tour de force' attributed to the Underneath was released in the hope of gaining attention for the Peters, as at this time they were without a solid recording contract. Unfortunately, this awesome band, although gaining immense critical acclaim never reached the level of recognition they truly deserved and sadly after numerous line-up alterations, to quote Karl "died of cancer of the soul", in October '87. After the Dismantler album and its 1986 predecessor the Imp Of The Perverse 12", Blake was dropped by El. However, Karl has recently re-formed Shock Headed Peters with David Knight and an album Several Headed Enemy is due out shortly, probably on Blake's Pro Evil Pro Devil label through World Serpent.

Besides having played guitar on Danielle Dax's Sire LP Blast The Human Flower in 1990 and currently playing bass with Sol Invictus, Karl is currently involved with three other projects. British Racing Green, a band of his own creation, that initially included Tony Wakeford; and is presently mooted that Mouse, ex-bassist of Psychic TV may join him in this. The others being, Left Hand Right Hand and Evil Twin, a collaboration with David Mellor, they plan to release an album provisionally called The Black Spot, again on Pro Evil Pro Devil.



KARL BLAKE DISCOGRAPHY

1979

SPOONFED AND WRITHING 7"
Lemon Kittens (Step Forward)

1980

WE BUY A HAMMER FOR DADDY LP
Lemon Kittens (United Dairies)

1981

CAKE BEAST 12" Lemon Kittens (United Dairies)
HOISTING THE BLACK FLAG Compilation LP
Lemon Kittens track (United Dairies)
SLUGS AND TOADS LP The Reflections (Cherry Red)
PERSPECTIVES & DISTORTION Compilation LP
Lemon Kittens track (Cherry Red)

1982

THE WONDERFUL WORLD OF GLASS VOL. 1
Compilation LP Lemon Kittens track (Glass)
THEY THAT BITE THE HAND THAT FEED THEM
SOONER OR LATER MUST MEET...
THE BIG DENTIST LP Lemon Kittens (Illuminated)

1983

THE PREHENSILE TALES LP Karl Blake (Normal)

1984

JESUS EGG THAT WEPT LP Danielle Dax (Awesome)
I, BLOODBROTHER BE 7"/12"
Shock Headed Peters (El)

1985

THE KISSING OF GODS 12" Shock Headed Peters (El)
NOT BORN BEAUTIFUL LP Shock Headed Peters (El)
THE INEVITABLE CRYSTAL BELLE SCRODD LP
Diana Rogerson (United Dairies)

1986

LIFE EXTINGUISHER 12" Shock Headed Peters (El)
WELCOME TO THE END OF FUN 7"
Alternative TV (Noiseville)
LOVE/SEX 7" Alternative TV (Noiseville)
THE IMP OF THE PERVERSE 7" The Underneath (El)
DEVASTATE TO LIBERATE Compilation LP
Shock Headed Peters (Yangki)
WHOISHE? 12" The Dave Howard Singers (Hallelujah)
IMMINENT 2 LP Shock Headed Peters (Food)

1987

FIGHT! Compilation LP Shock Headed Peters (Cathexis)
LONDON PAVILLIONS Compilation LP
The Underneath (El)
LUNATIC DAWN OF THE DISMANTLER LP
The Underneath (El)
THE DECLARATION OF THE DUMA CONTINUES
LP Pump (Final Image)
PEEP SHOW LP Alternative TV (Anagram)
FEAR ENGINE LP
Shock Headed Peters (Produkt Korps)
A CHEMICAL WEDDING LP Danielle Dax (Vap)

Bass on nearly all Sol Invictus material.

1991

BLAST THE HUMAN FLOWER LP
Danielle Dax (Sire)
HUM DRUM CASS
Left Hand Right Hand (Tak Tak Tak)
THE PREHENSILE TALES CD
Karl Blake (Pro Evil Pro Devil)

Forthcoming:
SEVERAL HEADED ENEMY CD
Shock Headed Peters (Pro Evil Pro Devil)
PAPER THIN RELIGION CD
Karl Blake (Pro Evil Pro Devil)
THE BLACK SPOT CD Evil Twin (Pro Evil Pro Devil)

Karl Blake can be contacted at:
BCM SWARF, LONDON, WC1N 3XX.

FRAGMENT

"THE WHOLE WORLD IS A JIG SAW"

ERICK
"Fuzzy Felt"

MOISTEN BEFORE USE
"Still No Reply"

BRIAN FIELD
"Living Daylight"

YOHANN KLOOS
"Magic from the Attic"

New ➠ ➠ THUD by **MOISTEN BEFORE USE**
If you like your percussion subtle, heavy & haunting, this is for you!

These are just some of the parts to our jigsaw. Discover the rest, send a large s.a.e. to:

Fragment
12 Alfred Road
Brentwood
Essex CM14 4BY
England

DESTINATION JARRE *7*

Magazine

Sadly this magazine may have to fold, which only goes to show that you, the public, really should open your eyes when someone puts an enormous amount of time and a wealth of knowledge into their work. For the thousands of Jarre fans in this country Destination Jarre would have provided every little titbit you'd ever need to know about the man's past, present and future activities. I for one knew this magazine's true worth and I've never even been that much of a fan of the Frenchman. A loss.

Deadhead

FONO RAMA *15, 16 & 17*

Magazine

The Polish 'Record Collector' is still thriving with a mind of information, which just keeps on expanding. Amongst the numerous Stones and Beatles pieces you'll find 4AD label listings, Strange Fruit catalogues and the more digestable slices of electronics, such as Mode.

Deadhead

ELECTRIC SHOCK TREATMENT *2*

Magazine

The second charge of Brian Duguid's electric shock treatments. Wired up, switched on and a more powerful surge, this one has intelligent interviews with Zoviet France, Asmus Tietchens and IRRE Tapes. A veritable minefield of contacts and reviews of CD's/records/ tapes and books which could benefit from being delegated out. More graphics have been added, but still a bit too much space. Well laid out and once again a readable print size. Enthusiasm abounds from this expat. Scot.

Robert H. King

ELECTRONIC COTTAGE *6*

Magazine

Totally devoted to electronic and experimental music on a truly international scale. This one circumnavigates the globe in 80 pages. South Africa's Network 77 label, Home Recording In The Baltic States and stops at practically every port in between. Good layout (it is important you know) and edited with much enthusiasm by an industrious Hal McGee. A splendid magazine worthy of your attention

Robert H. King

GLASNOST *29*

Magazine

Glasnost
WAVE + TECHNO MAGAZIN
SEPTEMBER / OKTOBER 1991
Nr. 29
DM / SFR 3.50
Radio Werewolf
Preachers Of Sadness
Catastrophe Ballet
Clock DVA
Black Rose
Slowdive
Placebo Effect
Printed At Bismarck's Death
KURZGESCHICHTE
Hexenkult

Sometimes you just wish you'd paid attention in those language lessons! Great magazine, covering similar avenues to MFTEQ with a little hint of Goth thrown in. Superb quality, there's Clock DVA, Black Rose, but unfortunately for me all in German. A magazine to be reckoned with and they're now running a label too. Nothing's gonna stop them.

Deadhead

IMPULSE *1*

Magazine/Cassette

Not a bad first issue all in all, though it's been a long time coming. Interesting interviews with In The Nursery and Chris And Cosey and a smattering of reviews, with the most compelling piece being a short chat with John McRobbie from The Grey Area. The 'free' cassette (bearing in mind the package costs £3.00, it's doubtful how 'free' it is) contains musical tracks from Antonym, Another Headache, Factor X and Tuu amongst others, but I don't really understand why there is nothing at all about the bands in the magazine itself. I'd have thought it would have made much more sense to give at least some information on them so that you can follow up on your favourite tracks. As I said, not a bad start, but still a lot of room for improvement in both the tape and the magazine.

Naked

ISOLATION

Magazine

Obsessed mainly with a selection of dodgy goth bands, mixed in are interviews with the likes of Attrition, Black Tape For A Blue Girl, Dance Naked - all described as Industrial Goth! Layout is fairly sparse and they could fit a lot more in the space provided, but coming from the distinctly devoid musical wilderness of Fresno, USA I guess they must be up against it.

Naked

MACHINE POWER *1*

Magazine

Graphically speaking this magazine cannot be beaten. An expertly computer-driven dream of layout (they also produce the stunning covers of DOVe material), it's twelve pages include small pieces on PGR, Digital Poodle and Zoviet France (flavour of the month me thinks). You'll be catching this Canadian gem soon and I'm damn sure it'll be bigger next time.

Deadhead

MEMES *6*

Magazine

A magazine of new writing. I found this more accessible than many others around as it contained an editorial, reviews, listings, contacts and some interesting graphics. As with Pen:Umbra this appears to be part of an incestious subculture that seems to be thriving.

Robert H. King

MOTHER COUNTRY/FATHERLAND

Tak Tak Tak 5 Book & Cass

The latest body of work from the industrious international sound and language magazine Tak Tak Tak. This excellent collection deals with the theme of nationalism in all its glory and gore. 100 perfect bound pages of passion from Nick Toczek whose razor sharp wits continue to cut deep, Robert Wyatt, Jeff Nuttall, Ted Milton and the evergreen Karl Blake amongst many more luminairies. Well laid out a readable print size. As with previous editions this has a companion cassette featuring the above and more. A credit to self publishing.

Robert H. King

N D *15*

Magazine

Great magazine and as ever a fine source of information. Classically written, intelligent and arty (without the 'f'), well-crafted and presented, N D is indispensable. By the way there's Zoviet France and Asmus Tietchens amongst many in this one.

Deadhead

PEN:UMBRA *3*

Magazine

52 pages of poetry, text and collage work. I find this breed of 'new writing' very cold, it leans towards a personal angle so much it's practically comatose on the floor. An exception in this issue being *Trust* by Cosey Fanni Tutti which is very personal but accessible. If you buy this sort of publication I'm sure you'll enjoy it.

Robert H. King

RATIO 3: VOL 2 *TRANSMEDIATORS*

Temple Press Book

Transmedia - a crossing of cultural borders - the search for relationships (or ratio) between all perceived experience. Transmediators - those who are to act as a catalyst to this process. Following in the footsteps of the highly regarded Vol 1 Media Shamans, this is an excellently produced collection of stimulating reading. All three contributors have been extremely influential in many fields and this is an intriguing glimpse into their minds. Z'ev, with his reworking/adaptation of *King Lear*, G. P. O'rridge offering up previously unpublished Coum work and Andrew McKenzie's filmic narrative *Just Because A Cat Has Its Kittens In The Oven Doesn't Make Them Biscuits* (a phrase I first heard via Spike Milligan's mother). Entertaining and provocative.

Robert H. King

ReR RECORDS QUARTERLY VOL *3 No. 3*

Rer Megacorp Magazine & LP

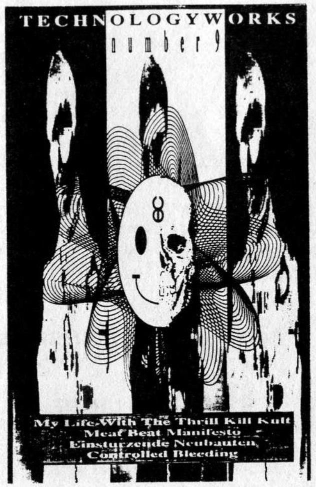
Over the past seven years, these 'quarterly's' have been an essential reference and yardstick to what is happening in the fields of sound improvisation, musique concrete and avant-garde experimentation. This edition is no exception. Edited by a stalwart Chris Cutler, this one is visually more pleasing, uncluttered layout, and good graphics throughout, presenting some very intelligent and coherent articles: Alan Jenkin's *How To Be A Pop Star*, Roger Sutherland *Intermedia* and Chris Cutler *Proposals*. The recordings on the album showcase some very interesting work - Steve Moore, Jocelyn Roberts Hail and Illegal Function amongst many more. The quality of the pressing is excellent (a rarity today). A series of CD's is also imminent featuring material from past editions. Check them out and depress yourself with what you have been missing, then subscribe and smile with the knowledge that you will be better informed in future.

Robert H. King

TECHNOLOGY WORKS *8*
Magazine

A potfull of enthusiastic vigour brimming over from sunny California. This magazine gets better every issue. Lots of contacts and reviews with an international flavour featuring interviews with Zoviet France, Consolidated and Nitzer Ebb. Watch this grow.

Robert H. King



TORMENT *1, 2 & 3*
Magazine

A zeroxed, but nicely put together magazine, which suffers a little from its somewhat one-dimensional content. The circle of C93/NWW/Coil/Whitehouse, etc, figures prominently in all three issues with only a well-written Crass feature breaking the chain in the third. Torment has promise, but needs to take a few sideways glances once in a while.

Deadhead

VAGABOND 1
Touch Magazine

"Are you fed up with reading the same stuff everywhere? Vagabond is a line through the chaos of communication.", thus reads the press sheet for the latest Touch outing. I found some of this a little difficult to read - text behind text and a couple of pages in the wrong order (intentional?). An interesting collection though, worth it alone for Annie Sprinkle's *101 Healthy Uses For Sex*, T.V. Smith's *Gather Your Things And Go* and the interview with Martin Hannett left me feeling sad that someone so talented died so young. Also worthy of a mention is the interview with Alan Oversby, more frequently referred to as Mr. Sebastion renowned piercer, in addition to contributions from Andrew McKenzie and Z'ev amongst others. The spread of information or an exercise in design and typography? I look forward to Issue 2.

Robert H. King

ARTWARE AUDIO PRODUCTION

CORROSIVE

PRESENTS:

Retail-prices:

1. De Fabriek 'Made In Germany', CD, extreme handmade cover, limited edition of 500 copies, only a few copies left
2a. SIGILLUMS 'Cybertantrick Quantum Leaps', CD, second edition of 700 copies
2b. - 100 copies in extreme handmade cover by ANIMAL ART
3. 'Dedication', LP, the Freudwerk Japan compilation, limited 300 copies, handmade cover, out early February 1992
4a. Roger Doyle/Operating Theatre 'Ozzo No', CD
4b. - 'Charlotte Corday/Thalia', CD, a DOM/ARTWARE coproduction, each CD limited to 700 copies, out early February 1992
5a. Paul Lemos/Joe Papa 'Music For Stolen Icons Part II', CD, limited edition 1000 copies forthcom.
5b. - 148 copies in extreme handmade cover, forthcoming forthcom.
6. Violence And The Sacred 'The Song Of Labrador', CD forthcom.
7. Schloß Tegal 'Le Grand Guignol', CD, limited edition, handmade coverart done by the artists forthcom.
8. Hybrids 'Music For Rituals', CD, limited art edition, done by the artists themselves forthcom.

Ask for wholesale prices!

Donna Klemm, Taunusstr. 63b, D-6200 Wiesbaden
Tel.: xx49(0)611/524133, Fax.: xx49(0)611/59654

ARTWARE AUDIO
DISTRIBUTION – MAILORDER – LABEL

"The biggest catalogue for extreme alternative music / prints in the entire bleeding world!" (Carl Howard aT)

Donna Klemm · Taunusstraße 63 b
D-6200 Wiesbaden · Germany · Tel. 524133

**P.O. BOX 210,
NORTHAMPTON, NN2 6AU**

PRICES INCLUDE P & P UK. CHEQUES/
P.O.'S/IMO'S, ETC TO A. NOVAK
CASSETTES £3 EACH /
£4 EUROPE, CD £8 EACH /
£10 EUROPE, LP £6 /
£8 EUROPE

THE VENUS FLY TRAP

"CATALYST" Live In Norwich '86. Original Line-up
"SHADOWPLAY" Liveat New Merlin's Cave, London '87
"DEVOTION" Original demos and a session for French Radio '88
"ROSY CRUCIFIXION" Soundtrack
"SI L'AMOUR EST UNE CORVEE, N'ALLEZ PAS A PARIS"
Live in Paris '88
"CHE COOLALA" Live in Dortmund '90
"MARS" CD, "TOTEM" CD/LP, "PANDORAS BOX" CD/LP,
"JEWEL - LIVE IN PRAGUE '91" CD only

RELIGIOUS OVERDOSE

"LIVE" Northampton '82 Last concert
"SINGLES '80-82"

TEMPEST

"THE BEST OF... '83-84"

PERFECT SQUASH COMPILATIONS

"VOLUME ONE" Includes Royal Family and the Poor, Venus Fly Trap, Dance Naked, Stress, etc
"VOLUME TWO" Includes Deep Freeze Mice, Algebra Suicide, De Fabriek, etc
"AUSTASCH" Compilation of German bands. Includes Art P, Cascais, ZSKA, Die Achse, Der Stahlhof

EUROPE ENDLESS COMPILATIONS

"VOLUME ONE" Includes Venus Fly Trap, Magnolia Siege, Diversion, Shapechangers, No Muzic, Flandria, Casual Sanity, Marilyn's Army, MCH Band, Made In Poland, Shrug
"VOLUME TWO" Includes Mask 13, Sandow, Awesome Welles, Das Gift, Echo, Ripzmag, Bad Ass Kidz Bizz, etc.

Above cassettes £3 each / £4 EUROPE

Contributions are wanted for future compilations, so send demo's, etc to above address

ALSO AVAILABLE SECONDHAND/NEW RECORDS. NEW WAVE, PUNK, INDIE, ELECTRONIC, WEIRD, AVANT-GARDE, INDUSTRIAL, ETC. SEND SAE FOR LIST.
ALSO SEND WANTS LISTS.

EDITORIAL

Editor, Design & Layout
DEADHEAD
Executive Production **JULES**

Karl Blake **PETE MORRIS**
Can **CHRIS B.**
M/SR **MASON JONES**
Numb **MATHEW RILEY**
Onslaught **JOHN EVERALL**
Pankow **VITTORE BARONI**
Pigface **SIKORSKY XXIII**
Re-Verb/Re-Word **CAMPBELL, CHRIS B., DEADHEAD, DEMON POPSTAR, FRANS de WAARD, JOHN EVERALL, ROBERT H. KING, NAKED, SIKORSKY XXIII & PAUL TOOHILL**
Wax Trax! **SIKORSKY XXIII**

Cover Stars **PANKOW**
Photo by **PABLO KIRSCHKE**
Layout & Design **DEADHEAD**
Back Cover Art **TERESA MILLS**

Photo Credits:
Karl Blake **NICKOLAI WESOLOWSKI & PARKER PICS**
Pig **MARTIN THOMPSON**
Pankow **GIULIO SNAIDER/ REGINA CASANOVA**
M/SR **RICK DARNELL**

Printed by JUMA (0742 720915)

The views of artists and contributors featured are not necessarily those of T.E.Q.

Advertising rates for companies on request.

ALL RIGHTS RESERVED.
No prior usage without permission.
© MUSIC FROM THE EMPTY QUARTER, 1992.

ISSN 0964-542X

Issue Five

MUSIC FROM THE EMPTY QUARTER

THIRD MIND SPECIAL:

FRONT LINE ASSEMBLY, IN THE NURSERY, SOLAR ENEMY, etc. & exclusive limited, label compilation offer

BOB COBBING

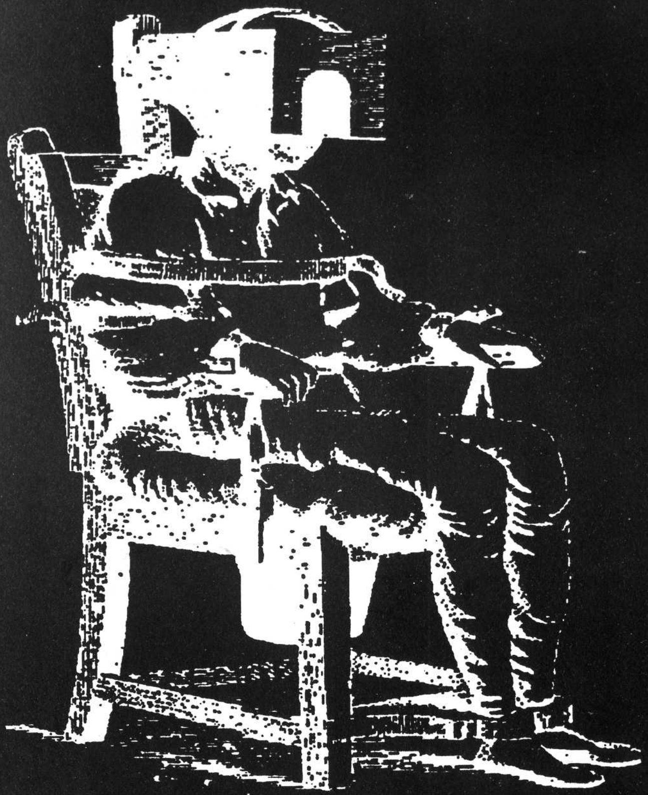
HEADBUTT

JESUS LIZARD

SIGILLUM S

May 8, 1992
£1.50

THE EMPTY QUARTER
P.O. BOX 87, ILFORD,
ESSEX, IG1 3HJ, U.K.
Tel. 081 518 3092
(24hr Fax/Ansaphone)



SPREADING THE VIRUS

SENTRAX PRODUCTIONS ANTI-CENSORSHIP COMPILATION FEATURING:

- CONTROLLED BLEEDING • Intro
- FAT HACKER • Skin Me / Burn (Original Abrasive Mixes)
- JOINED AT THE HEAD • In Penetration (Version)
- TECHNO-ANIMAL • White God
- HEADBUTT • Nature Lover
- NEW MIND • Incision
- FORCE FED • Fast Forward
- FUDGE TUNNEL • Like Jeff ('91 version)
- CABLE REGIME • Novocaine Kul (Live)
- JOUISSANCE • The Primrose Path
- MULTICIDE • Crash Victim
- SPLINTERED • Nail Fetish
- PAINKILLER • The Ladder
- MEATFLY • Fish (Live)
- TECHNO-ANIMAL • Black Dog
- TYPHOID MARY • Trip to Nowhere
- GOD • Fucked (Rough live mix)

SENTRAX PRODUCTIONS
105 HARCOURT ROAD, FOREST FIELDS
NOTTINGHAM, U.K., NG7 6PX, TEL: (0602) 791589
(Mail Order enquiries welcome, please enclose s.s.a.e. or two i.r.c.s)

SPREADING THE VIRUS

SENTRAX PRODUCTIONS ANTI-CENSORSHIP COMPILATION FEATURING:

- CONTROLLED BLEEDING • Intro
- FAT HACKER • Skin Me / Burn (Original Abrasive Mixes)
- JOINED AT THE HEAD • In Penetration (Version)
- TECHNO-ANIMAL • White God
- HEADBUTT • Nature Lover
- NEW MIND • Incision
- FORCE FED • Fast Forward
- FUDGE TUNNEL • Like Jeff ('91 version)
- CABLE REGIME • Novocaine Kul (Live)
- JOUISSANCE • The Primrose Path
- MULTICIDE • Crash Victim
- SPLINTERED • Nail Fetish
- PAINKILLER • The Ladder
- MEATFLY • Fish (Live)
- TECHNO-ANIMAL • Black Dog
- TYPHOID MARY • Trip to Nowhere
- GOD • Fucked (Rough live mix)

SENTRAX PRODUCTIONS
105 HARCOURT ROAD, FOREST FIELDS
NOTTINGHAM, U.K., NG7 6PX, TEL: (0602) 791589
(Mail Order enquiries welcome, please enclose s.s.a.e. or two i.r.c.s)